

MOVE Not Media Creation, Experts Say

By NELS NELSON

Did the communications media, as the expression goes, "create another monster" out of MOVE?

Not surprisingly, a consensus of media people says no. Several communications experts solicited for their opinions by the Daily News held likewise. At least one layman on friendly terms with MOVE believes the strange cult of 33d St. has received no more or no less media attention than it deserved.

"THE MEDIA, in my opinion, was very restrained in its coverage," says F. Gilman Spencer, editor of the Daily News. "It was not your run-of-the-mill media event, the occupants of a rat-infested compound threatening people with automatic weapons. It was the kind of story that demanded the attention of the press."

John Carroll, The Inquirer's metropolitan editor:

"Part of the MOVE strategy has always been to get publicity. We've been aware of that. We've tried not to give them undue publicity. But MOVE has been a major source of controversy within the community for a good many months, and it would have been that even if we had ignored it. We felt it was a public issue, and, as such, we had no choice but to cover it."

Evening Bulletin Managing Editor George Kentera says he felt his paper covered the MOVE story "in a responsible and not an inflammatory way" — and fairly.

"I really don't think we 'made a monster,'" affirms Nelson Cohen, news director (and, as of next week, executive editor) of KYW Newsradio.

"IF THE PUBLIC doesn't know exactly what's going on, no matter how obnoxious or distasteful it may be, it cannot have the full judgment to know if an action is responsible."

"The police in this instance reflected our own restraint during the last year or so of the MOVE controversy."

"All we knew at first was that these people were disrupting public gatherings. They picketed KYW, among other places. We reported these things and left it to the public

to decide if, indeed, they were wrong on other people's rights. If you don't cover that, then when the big showdown happens, all you

see is the siege — you don't know the beginning or the middle. Getting the full story gives everybody equal protection."

Members of the academic community echoed the working press.

Says J. Douglas Perry, chairman emeritus of Temple University's Journalism Department: "I felt that by every definition, it was valid news. I saw nothing in the coverage that I felt left room in any way for criticism of the media. It was a very obvious confrontation between the city and the neighborhood and this particular part of the community."

THE media did what they should have done in reporting the situation," says Lynn Martin Haskin, an assistant journalism professor at Penn State University's Delaware County campus. "If they had held back on coverage, or not reported certain aspects of it, they could have been accused of censorship."

Dr. George Gerbner, dean of the Annenberg School of Communications of the University of Pennsylvania, suggests MOVE is "a unique case" and not in the classic mold of terrorist groups.

"This was a long, drawn-out affair, well-covered, in the middle of a controversy between the mayor and everybody else except his loyal supporters. It had complex political overtones and was further complicated by the fact that the MOVE philosophy was incomprehensible to most people. It makes them appear so weird that it seemed highly unlikely they were using the media for propaganda purposes, as terrorists typically try to do."

"But they were effective in making it a media event, and certainly the media cooperated, up to a point."

DAN ROTTENBERG, a free-lance writer, author ("Finding Our Fathers: A Guidebook to Jewish Genealogy") and media gadfly — he formerly edited the Chicago Journalism Review and the Philadelphia Newsletter — holds that the "historic problem with the media has been that they let public officials set the agenda" for news coverage.

"If anything, I think the Philadelphia papers have not been so guilty of that in this case as they were in the past. To a large extent, it's been the mayor setting up an atmosphere of confrontation."

"The three papers essentially were saying, 'Go easy, it may be that these guys should be gotten rid of rather than shot at.' The mayor took them far more seriously and really exalted MOVE into confrontation dramatics. And it's dramatics that make headlines, simply because of the nature of the media."

THE ONLY layman represented in this compendium is City Councilman Lucien E. Blackwell.

He concurred that the city "handled the whole thing wrong." Blackwell, over a period of time, has had considerable direct contact with MOVE.

"They've argued with me, but they never threatened me. I've never seen them hit anyone or hurt anyone. Long before the press became involved, MOVE was coming to me, as their Councilman, and complaining how they were being stopped by police and their horsemeat being taken from them in the police station."

"A lot of things worked up to where it was yesterday (Tuesday). The media have a job to report the news. If anyone has a problem with that, there's something wrong with them."

DOES TV HAVE A SECRET FORMULA FOR BLACKS?

BY JACK SLATER

Comedy and subservience
continue to dictate high
ratings for Black series

When a viewer understands that television is not supposed to be a facsimile of life but instead is what a Hollywood producer thinks life is, the viewer can then understand the match or mismatch between television and what he knows to be true.

—Ben Stein in *The View from Sunset Boulevard*

IF, AS the experts tell us, the medium is the message, then the message from the land of electronic make-believe has become unmistakably clear: Black America is a comedy.

Beulah, starring Louise Beavers (below), premiered in 1950 but was withdrawn three years later after Black pressure groups opposed it as degrading to Black life. More than 20 years later, buffoonery reigns in Black TV sitcoms such as *The Jeffersons* (right).



Black America, a 30-minute sitcom worth a few twitters of canned laughter, is an urban Oz peopled with fat women, juvenile men and precocious brats, none of whom can be taken too seriously because . . . well, who can take such cartoons seriously?

That's the message transmitted across the land nearly every evening of the week. It is a familiar message, as old as television itself: Black people are a scream.

"Comedy, buffoonery and subservience—that's what first comes to mind when I think of Black images on television weekly series," says Charles Floyd Johnson, co-producer of *The Rockford Files*.

"When I look at shows that employ Black stars," says Steven Bochco, executive producer of *Paris*, "I'm usually looking at half-hour comedies depicting servants or economically depressed families or, in the case of *The Jeffersons*, jerks."

"The history of Black images on television has changed very little," says movie and TV director Gilbert Moses. "The formula has pretty much always been the same: a comedy with a gross, physically unattractive woman who may or may not be a mother, a finger-poppin'

street guy and his friends, or many of the kinds of people who surrounded Redd Foxx in *Sanford and Son*."

Periodically, some governmental or academic institution will become aroused enough to prepare a study on the kinds of images projected on television. But the studies, generally ignored by the industry, exert little influence, and the abuses—and the negative images—continue unchecked. Last October, a major study of minorities and women in television dramas was released by the University of Pennsylvania's Annenberg School of Communications. Its conclusions surprised no one: Television, the report said, continues to be a predominantly White male enclave offering "limited opportunities" for minorities and women to appear in serious roles. A similar observation was made in 1977 and again in 1979 by the U.S. Commission on Civil Rights. In those reports, focusing on newscasting and employment practices in the industry, the commission also concluded that television turns up its nose at Blacks, Hispanics, Indians and women.

One doesn't need a study, however, to understand that stereotypes become weapons when seen on the home screen. "Stereotypes

SECRET FORMULA *Continued*

on television serve to reinforce prejudicial attitudes toward the Black community," declares Nicholas Johnson, chairman of the National Citizens Communications Lobby and former member of the Federal Communications Commission.

FOR A very brief moment last fall, some of the stereotypes went away. Television created a new kind of primetime Black man with the debuts of two dramatic weekly series starring two leading Black stage actors—James Earl Jones as a police detective captain in CBS' *Paris* and Louis Gossett Jr. as a physician in ABC's *The Lazarus Syndrome*. Because of their low ratings, however, both shows were taken off the air after only a few weeks into the new season. Spokesmen for ABC and CBS insist that *Paris* and *The Lazarus Syndrome* will resume telecasting by January, but whether that happens remains to be seen.

"Both *Lazarus* and *Paris* should be given more time to develop an audience," says Reuben Cannon, one of Hollywood's few Black casting directors. Suggesting that the public needs to accustom itself to seeing Blacks in serious roles, Cannon adds, "Weekly dramatic television starring Blacks is an entirely new area. One might say, 'Why should these shows be treated any differently? If their ratings are poor, they should be yanked off the air.' But we're talking about re-educating the minds of the American public, a public that has had 30 years of only one kind of weekly entertainment from Blacks. In *The Lazarus Syndrome* and *Paris*, we're talking about a major breakthrough."

The temporary failure of those shows and the abrupt cancellation of a Black family dramatic series, *Harris and Company*, a year ago, suggests an obvious question: Can White America take Black America seriously? Can it accept Black people in weekly dramatic roles of some depth?

"I don't have the answer to that," says Paul Junger Witt, co-executive producer of the highly rated situation-comedy, *Benson*. Witt, who measures his words carefully, hesitates before adding: "Somewhere, deep down inside, there's a part of me which fears that might be the case, that the White viewing public might be more comfortable with Blacks in comedies, not necessarily of the 1930s, '40s or '50s stereotypes, but comedies nonetheless."

There's comedy in poverty, as shows such as *Good Times*, which starred Esther Rolle, Jimmie Walker and John Amos, seemed to imply. Ms. Rolle and Amos became so disgusted with the obnoxious images of Blacks in *Good Times* that both eventually left the show. Ms. Rolle rejoined the cast later.



When the same question was asked of *Paris* executive producer, Steven Bochco, he replied, "If Whites can't accept Blacks in serious roles, I'm in trouble. But it is possible that *Lazarus* and *Paris*' difficulties are based on . . . well, problems in perception by the White viewership."

Then speaking of one of this season's newest and most popular comedies, Bochco added, "Take *Benson*. A nice character portrayed by a lovely actor [Robert Guillaume]. One of the things making *Benson* really pleasant for people is that here's a Black man in the *right* place. He's a servant. Whites don't have to deal with the Black man who is territorially threatening. *Benson* is not threatening anyone's territory."

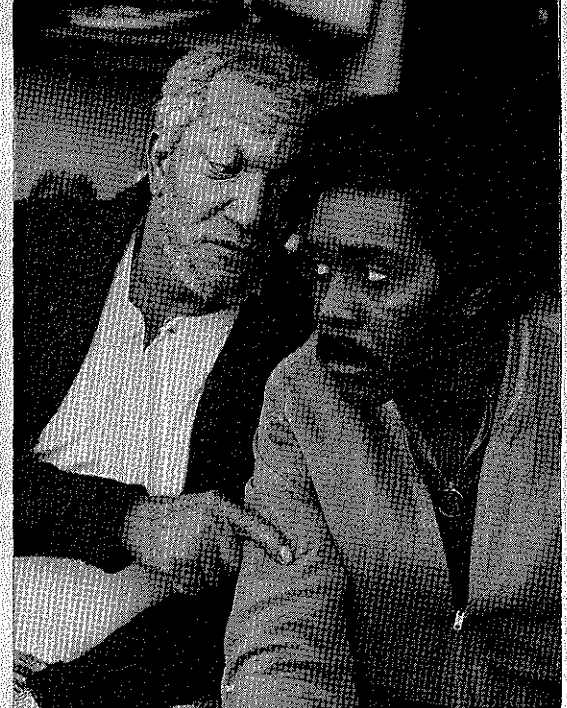
Would that be an ingredient in the formula for presenting Blacks on TV, that White territory not be threatened?

"It's possible," Bochco replies, with a shrug. "It's possible."

Certainly White territory was not threatened with *Beulah*, television's first successful Black-oriented sitcom. Starring Ethel Waters and later Louise Beavers in the title role, *Beulah* was first telecast on Oct. 3, 1950. "Somebody bawl fo' Beulah?" she would invariably whine, as she made each entrance. America's favorite Black maid was, for the umpteenth time, coming to the rescue of her inept White employers.

Nor was White territory threatened on June 28, 1951, when *Amos 'n' Andy* first hit the airwaves with its cast of Harlem hustlers, janitors and philosophical cabdrivers. Both *Amos 'n' Andy* and *Beulah*, however, were withdrawn in 1953 after a series of mounting protests from the NAACP and other Black pressure groups which regarded each of the shows as degrading parodies of Black life.

In 1968, *Julia* was launched. But it wasn't until 1972 that the most popular Black sitcom was mounted. Starring Redd Foxx, *Sanford and Son*, became producer Norman Lear's second major hit after *All in the Family*. More instrumental than anyone else in creating the 1970s version of which might be termed "the Black presence as comic relief," Lear went on to produce *Good Times* (1974), *The Jeffersons* (1975) and the ill-fated *Mister Dugan*, which was abruptly cancelled last year (even before it aired) after the Congressional Black Caucus expressed its outrage at the Cleavon Little portrayal of a fictitious Black congressman.



More than 20 years after *Beulah*, *Sanford and Son*, debuting in 1972, marked the beginning of a flood of Black-oriented situation comedy shows, all of which were produced, written and directed by Whites.

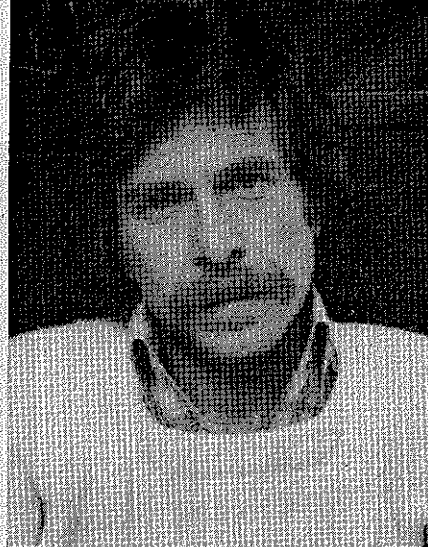
In the 1970s, television without much enthusiasm, did showcase a few stillborn police stories, such as *Shaft* and *Get Christie Love*, with Blacks in the lead roles as crime fighters. Blacks were also featured in the long-running hits, *I Spy* and *Mission Impossible* of the 1960s. The success of those shows, however, may have been dependent on other factors. Like the current CBS series, *The White Shadows*, *I Spy* and *Mission Impossible* of the ed White leads. "The portrayal of Blacks as human beings of some depth and reality," TV critic John M. Wilson declares, "seems to require a White star to escort his Black supporting players into the living rooms of America."

BLACK people, of course, have not been excluded from television's dramatic specials. *Roots*, *King*, *The Autobiography of Miss Jane Pittman*, *A Woman Called Moses*, *Paul Robeson*, *I Know Why the Caged Bird Sings*—all testify to the power and glory of dramatic achievement by Blacks on television. But even those specials have been criticized for offering only a historical view of Black life. "It's easier and safer to portray Blacks in the long-ago," says script writer Eric Monte. "It's more difficult and more threatening to deal with us in a contemporary setting."

Moreover, important as they are, none of the specials, historical or contemporary, possess the kind of long-range influence associated with a hit weekly series. Witness *The Jeffersons*.

No one has ever accused the Sherman Hemsley character, George Jefferson, of being a good role model. In fact, it is difficult in the extreme to find anyone who actually likes poor George. Yet his influence is undeniable. Since Jan. 18, 1975, when he first swaggered across the home screens of America, he seems to have grown in popularity largely because he is an arrogant, middle-class rube whom people love to hate. At first, he may have been simply a bigoted, loud-mouthed small-businessman, who happened to be Black. Today, because there are so few other images of Black adult

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Mike Milligan (far left) and Jay Moriarty, who co-produce *The Jeffersons*, say the George Jefferson image has its good qualities. The failure of Black weekly dramas may mean that Whites only feel comfortable with Blacks in comedy roles, fears producer Paul Whitt (center). Steven Bochco (r.), admits that troubles with *Paris* may be caused by attitudes of White TV audiences.

SECRET FORMULA *Continued*

males on weekly TV, George Jefferson has become transformed into a bigoted loud-mouthed symbol of his race.

"On the surface, he's a bigot," admits Jay Moriarty, co-executive producer of *The Jeffersons*, "but he has an underside. He's very human, a decent sort." Then, as though to underscore George's humanity, Moriarty adds: "The great thing about George Jefferson is that he can tell everyone to kiss off, because he's a self-made man. Here's a guy who did it his own way. Sure, he flaunts it a little and he's a big-mouth, but he's a good guy."

During the interview with Moriarty, this particular exchange took place:

EBONY: What images come to mind when you think of Blacks on weekly TV?

MORIARTY: That's like asking, "What do you think of White images?" There are so many White images. There's Archie Bunker, there's Maude, The Fonz.

EBONY: That's the point. Jessica Tate on *Soap* hardly represents all of American White womanhood, because we're surrounded by a variety of images of American White womanhood. Blacks aren't represented by such variety.

MORIARTY: Maybe we're dim, but from our point of view there are many, many Black images. There's Barbara Jordan, there's Andy Young, there's Muhammad Ali.

EBONY: None of these people is employed on a weekly series TV. As you know, we're talking here about weekly shows, such as *The Jeffersons*. (At this point, Moriarty's partner on *The Jeffersons*—co-executive producer Mike Milligan—entered the conversation.)

MILLIGAN: I would hope that people don't have to get their images from television. To say that I want to grow up to be like George Jefferson is to confuse fantasy with reality.

EBONY: As White producers creating comic images of Black people, you must be bombarded with a great deal of criticism. How do you react or reply to that criticism?

MORIARTY: I can't rationalize that at all. I'm also a writer, and that means dealing with other characters. You don't have to be a 50-year-old bigot to write about Archie Bunker. You don't have to be a liberal to write about Maude. Steinbeck, a Californian, wrote about people from Oklahoma in the *Grapes of Wrath*.

But Black actress Ellen Holly summed it up best when she wrote in a 1974 newspaper ar-

ticle: "One of the penalties of being Black and having limited money is that we seldom control our own image. We seldom appear in media as who we say we are, rather as who Whites say we are." Ms. Holly was talking about movies, but her words easily apply to television: "The visible tip of the iceberg, the actors whose images flash on the screen, have been Black but they have been no more than hired hands . . . skills employed as window dressing. . . . Below the waterline, hidden from public view, lies the other seven-eighths of the iceberg, the writers who create the material, the directors who shape it, and the producers . . . who put up the money, specify and control the content, and pocket the profits."

From *Beulah* to *Benson*, from *Amos 'n' Andy* to *The Jeffersons*, prime time Black men and women have always been the creation of White executive producers. Until recently, the TV-executive producership in Hollywood was an exclusively all-White male club. Then, a few months ago, a Black man, Alex Haley, joined that club.

In an extraordinary collaboration, Haley and Norman Lear recently entered into a joint pact to co-produce *Kings of the Hill*, a two-hour pilot and six successive one-hour dramatic episodes centered around the friendship between two nine-year-old boys, one Black, one White, as they grow up in the rural South of the mid-1930s. Inevitably, such a project must analyze not only racism but Black family life influenced by racism. If the CBS series succeeds as a commercial venture—that is, if it becomes a hit—weekly television may

soon revise its decades-old view of playing the Black presence primarily for laughs. *Kings of the Hill*, which makes its debut in March, could indeed become the "major breakthrough" anticipated by casting director Reuben Cannon.

As Haley sees it, "We will be presenting Blacks and Whites who live under a special code, a Southern code, and we'll deal with the human interactions within that code. I feel this show will be pioneering and at the same time commercially sound," he adds.

In the meantime, television's comedic view of Black life is still alive and well on the airwaves. Viewers, however, can have some impact. "Black Americans, Black viewers should realize the power they have," says actress Olivia Cole. "Programs on commercial television are paid for by viewers who can let their opinions and tastes be known in the marketplace."

Writer Eric Monte agrees and adds, "I have come to the conclusion that a lot of what we suffer—from poverty to unfortunate images on television—is our own fault. As far as TV is concerned, we can protest to the networks and to the producers. We can apply pressure to force change on television."

Certainly, television appears to be a monolith, a kind of unyielding, unresponsive robot to which few can appeal. "But you can improve it," says William Blinn, co-executive producer of *The Lazarus Syndrome*. "And you can improve it only by inches. If you gain an inch now, you may lose two the next time out. But you keep on trying."



Lee Gamberlain and James Earl Jones starred in *Paris*, a serious detective show that got off to a shaky start last fall. As of this writing, its future as a mid-season return is still in question.

Ten-Year Study Confirms Persistent Sexism/Racism In Prime Time TV

by Marj Jensen

If you've thought sex and stereotypes pervade prime time TV, your worst fears are confirmed by the results of a 10-year study just released.

Commissioned by the Screen Actors Guild, the study by the dean of the prestigious Annenberg School of Communications and an associate is based on monitoring of more than a thousand dramatic programs (no comedy), and an analysis of nearly 17,000 characters.

In this study, the researchers — Dean George Gerbner and Dr. Nancy Signorielli — conclude that the effect of white male domination of TV is not just to limit the opportunities of women and nonwhites to play serious roles, but this domination also reinforces social stereotyping that women should stay home, and that men are emotionally better suited for careers and politics.

Male speaking characters out-

number females three to one in prime-time drama, even though females represent approximately 51% of the real population.

In weekend programming, the study reports, the distortions increase to a five to one ratio, which gives children a "double dose" of a sexist society, according to the researchers.

Television's typecasting goes beyond sexism to racism and ageism. "Television presents a rather gloomy picture of aging," the report says. "Older persons are practically invisible."

While people over 65 comprise 11% of the population, similar TV characters are but 2.2%. More than half the prime-time characters are in the 25-to-45 age group, when in reality that groups represents only 27% of the population.

People under 19, the report concludes, which make up one-third the national population, are represented on TV by only 10%.

National Now Times

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pta today

DECEMBER 1979/JANUARY 1980

**Thank God
for country schools:
a long look at
rural education**

Please see p. 43



**This issue of 'PTA Today'
is devoted to
education in
small towns
and rural places.**

How the PTA is promoting comprehensive health education

Dramatic changes are taking place in health education, and the National PTA is playing a principal role in creating and directing these changes.

Our concept of what constitutes effective health education has been changing in recent years. Today we realize that health education is more than just teaching facts. The brightest of persons with a mind full of facts on health-related subjects is not guaranteed a healthy life.

Health education is effective only if it leads to beneficial changes in behavior. It should teach individuals that they can and should exercise responsibility for the care and control of their own health.

The new concept of health education—*comprehensive* health education, as it is called—has as its goal to develop “health literate” persons who are competent and motivated to make knowledgeable decisions about their health and about the appropriate use of health services, facilities, and information.

If one accepts the changing nature of health education, it follows that the traditional approach of teaching about health through disease-oriented instruction leaves much to be desired. Courses directed at specific problem areas—without attention to how they relate to various personal, social, community, and cultural processes—do little to encourage people to make decisions that will result in better health.

School health education must be comprehensive in scope and encompass community relationships if it is to be effective. A student in school is no more detached from the community than is a patient in a hospital. What happens to a person outside the institution is just as important in shaping that person's attitudes and behavior as what is learned inside. Health education programs should be designed with this point in mind.

A PTA project is born

In 1973, PTA convention delegates, having become aware of the need for comprehensive school health education, adopted a resolution that read in part: “That the National PTA lend its full and active support to the

development of an identifiable comprehensive school health education program to include dental health, disease control, environmental health, family life, mental health, nutrition, safety, and substance abuse....”

Later that year the PTA joined with nine other national organizations to consider how best to advance the concept of comprehensive school health education.

Although the PTA had previously supported specific health programs—such as drug abuse and venereal disease education—the National PTA president in 1975 testified before Congressional hearings on the need for a more continuous, coordinated, and systematic approach to health education.

In that same year, 1975, the PTA developed a proposal for a project to create public awareness of the need for comprehensive health education. In May, the Bureau of Health Education, Center for Disease Control, HEW, in Atlanta, Georgia, provided an initial funding of \$140,700 for a PTA project to be known as the Comprehensive School/Community Health Education (CS/CHE) Project.

The project's primary purpose is to increase community awareness and understanding of health education needs and to develop support for

more effective health education for adults and youth in the community as well as in the schools.

During the first phase of the project, six states (Arkansas, California, Colorado, Georgia, Indiana, and Pennsylvania) developed community support systems within which the issues of school health education could be raised, discussed, and resolved. The PTA worked with concerned health and education agencies, organizations, and resource personnel in planning, initiating, testing, documenting, and reporting on a variety of approaches aimed at achieving these support systems.

The project should not be construed as an exercise in curriculum design. Rather, the objective was to foster support for a comprehensive health education approach by those organizations and agencies with health interests and resources.

The parent's role

Comprehensive school health education—with its focus on the impact of lifestyle and community factors on health—speaks to the need for parents to be actively involved in the education process.

A child's education for good health begins at birth, and is significantly influenced by parent-child relationships *before* the child enters school. Schools and other institutions have important roles to play in building upon and extending this early parental influence. Such cooperative, planned health education can help prevent many social and medical problems.

One of the major insights provided by the state pilot projects was the importance of making parents aware of their potential for involvement in the education process. Parents who were involved in the curriculum and in school decisions acquired a better understanding of what it takes to educate in a meaningful way and felt a sense of ownership in—and therefore a responsibility to—the school.

Having been given opportunities to guide the health and development of all children, not just their own, parents made significant contributions to the quality of health education in the school.

CS/CHE Project Conferences

Tentative Dates:

SHOWCASE CONFERENCES

Atlanta, Georgia—February 5-7, 1980
(PTA Regions 3 and 6)

Los Angeles, California—March 3-5
(PTA Region 8)

Omaha, Nebraska—March 24-26
(PTA Regions 4 and 5)

Portland, Oregon—March 28-30
(PTA Region 7)

Washington, D.C.—May 5-7
(PTA Regions 1 and 2)

STUDENT HEALTH EDUCATION FORUMS

Atlanta, GA—February 29, March 1-2, 1980

Portland, OR—March 28-30

Texas (site not yet chosen)—April 18-20

Washington, D.C.—May 2-4.

As a result, they also become ready to believe that, like advertising, business and other adult institutions are essentially hypocritical. Bever concluded that TV ads may be "permanently distorting children's views of morality, society and business."

While the commercial controversy is relatively recent in its origins, the debate over the relationship between television violence and aggressive behavior has been contested heatedly and studied heavily for years.

Between the years 1952 and 1972, the number of minors arrested for serious and violent crimes increased by 1,600 percent, according to statistics compiled by the Federal Bureau of Investigation.

Considering the fact that television rose to its tremendous popularity during these same years, it is only reasonable to assume that there *could be* a causal link between TV violence and some of the juvenile delinquency.

This theory is not supported simply by rising crime rates. There have been numerous instances of a violent sequence shown on television repeated later in real life.

The strength of the argument against television violence, however, does not rely upon isolated incidents but rather upon research that can be applied universally.

Dr. Michael B. Rothenberg, a child psychiatrist at the University of Washington in Seattle, summarized the results of 50 of the most comprehensive studies ever done on the subject of television violence. More than 10,000 children and adolescents from every conceivable background were involved in the execution of these studies.

Rothenberg concluded that children *do indeed* learn novel aggressive behavior sequences from televised acts of aggression. Also, every study reviewed showed that viewing violence tends to produce increased aggressive behavior in the young.

Viewing televised violence also reduces sensitivity to real-life violence, according to several studies.

Psychologist Ronald S. Drabman, chief researcher for the study, explains: "Television desensitizes children to violence in real life. They tolerate violence in others because they have been conditioned to think of it as an everyday thing."

The results of other studies reveal that television has a paranoiac effect on the viewer. After nine years of testing, Dr. George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, and perhaps the nation's leading authority on television violence, has

established that viewers who watch a great deal of television tend to overestimate critically the danger and violence in the world and in their own lives.

As for the effect on children, Gerbner reports that "the pattern is exactly the same, only more so. The prevailing message of TV is to generate fear."

The trend away from violence has not been without cost. It seems that, in order to replace action, the networks have found an adequate substitute in sexuality.

One of the principal complaints levied by the protestors of television's new trend is that it tends to glorify romance and sexual activity while ignoring the responsibilities that accompany both.

The Reverend William Fore of the National Council of Churches, after noting that nearly one million unwanted teenage pregnancies occur every year in this country alone, says that "the problem of sex on TV is that it doesn't deal with the consequences."

The Project on Human Sexual Development (PHSD) is troubled over the ineptitude with which television presents human relationships, male and female.

PHSD executive director Elizabeth Roberts says, "*When television viewers see unmarried women primarily as victims, married men primarily as fools, and children with 'asexual' parents, they are receiving clear messages about 'appropriate' sexual conduct.*"

Her statement has even more impact when coupled with the fact (supported by studies) that, next to parents, television ranks as the highest authority for teaching children adult sexual behavior.

Indeed, children receive much of their information about how to behave—and not just sexually—directly from television.

The misconceptions derived by television often develop into stereotypes. At the University of South Carolina, psychology professor Robert Heckel found in his studies that young black viewers actually regard whites as more competent than blacks and will model their conduct accordingly.

Heckel explains: "On TV, the competent roles tend to go to whites, particularly young white males. Thus black children regard whites as someone to copy."

Sexual stereotypes are also promoted and encouraged on television. In a Princeton, New Jersey, survey of 16 programs and 216 commercials, women were outnumbered by men three to one, and were twice as likely

to display incompetence. Attention was most often given to the white male, generally portrayed as dominant, authoritative, and the sole economic support of his family.

Television has undeniably had a tremendous impact on the young. Over the last quarter of a century, it has been a major factor in the shaping of the American culture. It has dramatically influenced the way in which children think, behave, and see others—in effect, how they become socialized.

As George Gerbner says: "Television has profoundly affected the way in which members of the human race learn to become human beings." That is almost an understatement.

The National PTA has established a TV Action Center, whose goals are to reduce violence and "sexploitation" on television and to improve television programming in general.

Twice a year the Center publishes a *TV Program Review Guide*, which compiles PTA monitors' reviews of prime-time TV shows. The *Guide* is available from the National PTA TV Action Center, 700 North Rush Street, Chicago, Illinois 60611, for 50 cents a copy or three copies for \$1.00; nonmembers, 75 cents a copy.

Another service of the Center is its toll-free hot line, which can be used by anyone who wants answers to questions about TV. The number is 800-323-5177; or—for Illinois residents only—800-942-4266.

The Center is also preparing a TV-viewing curriculum for use in the schools; funds for this work are being solicited from the TV networks and from foundations.

If your PTA would like to promote the work of the Action Center, you may use the coupon below to enroll in the Center or to make a contribution to it. □

To: The National PTA TV Action Center 700 North Rush Street Chicago, Illinois 60611	
Yes, we would like to participate in the TV Action Center.	
☐	Local unit membership \$25.00
☐	Individual contribution _____
NAME _____	
UNIT _____	
ADDRESS _____	
CITY _____	
STATE _____	ZIP _____
Make checks payable to: The National PTA TV Action Center.	

Seeking lucrative cable rights, firm enlists Penn as partner

By Harry Harris
Inquirer TV Writer

The University of Pennsylvania and a Canadian company, Maclean-Hunter Cable TV Ltd. of Toronto, are making a joint bid for what is potentially Philadelphia's most lucrative cable television area.

The partners are seeking the cable franchise for Philadelphia's "area four" — the 140,000 TV families of the Northeast.

TV Guide, in its Jan. 12 issue, characterizes the partnership as an example of "Rent-a-Civic-Leader" by Maclean-Hunter, a division of a major Canadian publishing firm holding 41 franchises in northern New Jersey. Jon Strauss, the university's vice president for financial affairs, says that Maclean-Hunter made Penn "an offer we couldn't refuse."

Under its terms, the university would own 20 percent of the local operation without risk or investment.

The university's share would be paid for by a \$400,000 loan from Maclean-Hunter, to be repaid from profits. If the venture fails, the university would owe neither the amount of the loan nor any part of an additional \$18 million in required financing.

Besides an estimated \$250,000 a year in profits, the university would receive one cable channel for its own use and \$300,000 worth of studio equipment, including color cameras and editing consoles. In return, it would furnish an office and a telephone extension — and, of course, use of its name and prestige in vying with seven other applicants for "area four." (One of the seven, Comcast, is already furnishing service in Philadelphia suburbs.)

"Because the choice of franchise applicants is up to the municipality," Stephen Banker writes in TV Guide, "it is crucial for outside operators to establish local bona fides. This prac-

TV/radio talk

tice as it has developed is referred to in the trade as 'Rent-a-Civic-Leader'."

The offer was made by a Maclean-Hunter executive via Robert Lewis Shayon, a WHYY board member who teaches at the university's Annenberg School of Communications.

"This is the first union," Shayon said, "in a franchise bid between a major American university and a major (cable) operator."

Dr. George Gerbner, dean of the Annenberg School, has "serious doubts" about the deal.

"The partnership of a university and a cable company to jointly apply for a franchise is an imbalanced proposition," he said. "Their missions are too different."

If the arrangement jeopardizes the university's tax-free status, the agreement provides for resale of the university's share — at a profit — to Maclean-Hunter.

TV Guide, which had to relinquish its Canadian editions because of restrictions imposed on non-Canadian magazine ownership, notes in the article that the Canadian government limits "foreign ownership" of Canadian cable systems to 20 percent. The headline on the article: "For cable TV, it's a one-way border."

"Should the United States withdraw from the Moscow Olympics?" That question will be debated on

ABC's "Good Morning America" at 8 a.m. today.

NBC's "Live from Studio 8-H" premiere — a New York Philharmonic concert conducted by Zubin Mehta, being aired on Channel 3 at 9:30 tomorrow night — will be simulcast on WFLN-FM. The program, a 90-minute tribute to the late Arturo Toscanini, who for 17 years conducted the NBC Symphony, mostly from the network's New York Studio 8-H, will feature as soloists soprano Leontyne Price and violinist Itzhak Perlman.

Penn radio to honor Mozart

Fifty hours of recorded music by Mozart will be played this month on WXPB-FM, the University of Pennsylvania's radio station.

The month-long Mozart programming was planned to celebrate the composer's birthday, Jan. 26. The music will be heard weekdays from 1 to 4 p.m. Six operas, a selection of the

symphonies, serenades and cassations, concerti, Masses, sonatas and songs will be included. The series will close Jan. 31 with the Requiem, the composer's final work.

Operas scheduled are "Il Re Pastore," Wednesday; "Don Giovanni," Jan. 16; "Così fan Tutte," Jan. 23; "The Marriage of Figaro," Jan. 30.

Dispatch (Cordele, GA)

1/9/1980

JAN 9 1980

Job Loss Workers' Top Fear

What were workers at the Three Mile Island nuclear plant thinking about two weeks after the accident there in April? When 143 of them answered a questionnaire about the stresses they felt, only 8 percent ranked concern about radiation exposure as a major source of tension in their lives.

Sixty-seven percent claimed they did not even consider radiation a problem. But since the plant is closed down indefinitely for decontamination and repairs, the workers reported that their biggest source of tension was the perfectly reasonable fear of losing their jobs.

The workers were asked if they had been affected by interruptions from reporters during the time of the trouble. They said they had not been — but that they had been bothered by what the media reported. Sixty-eight percent listed media coverage as either a major or a minor source of tension.

In later conversations, some of the workers claimed the press had blown the danger out of proportion. Others expressed resentment at media implications that their incompetence had caused the event.

The survey was conducted by Stresscontrol Systems Inc., a New York City consulting firm hired by the Metropolitan Edison Company to help reduce the possible psychological aftereffects of the accident on workers. Stresscontrol then held voluntary stress-management sessions for plant employees and their spouses, using counseling and relaxation therapy to help them cope with their tensions — if not with the threat of losing their jobs.

Every year, the level of violence on television is chronicled by George Gerbner, a sociologist who is dean of the Annenberg School of Communications at the University of Pennsylvania. To reformers, this year's report was, as usual, discouraging: Overall, video violence crept up 10 percent in 1978 after a drop in 1977.

On weekend children's shows, incidents of "hurting or killing a person or the credible threat of hurting or killing" increased from 15.6

per hour in 1976 to 25 per hour, more than five times the rate in prime time.

The effects of watching such fare are still in dispute, of course. But just before the study was released, two psychologists at the University of Toronto published a study of their own that cast doubt on one of Gerbner's earlier conclusions — that heavy TV watching brainwashes people into a paranoid view of how violent the real world is.

Gerbner's latest report restated that thesis strongly. Frequent viewers of TV "greatly overestimate the proportion of people involved in violence, the danger of walking alone at night and the number of criminals. They are more likely to believe that the police frequently use force and that the average policeman will often use his gun."

Moreover, Gerbner said, they are "more likely to mistrust people and believe that people 'mostly just look out for themselves.'"

However, psychologists Anthony Doob and Glenn MacDonald at the University of Toronto think the apparent paranoids in Gerbner's studies may actually be quite realistic about crime — because they live in high-crime neighborhoods.

The Canadian researchers picked 408 households at random in two high-crime and two low-crime areas of Toronto and its suburbs. They then asked one person in each household which TV programs he or she had watched the previous week plus 37 questions probing his or her beliefs about the prevalence and dangers of crime.

At first, the researchers' overall findings seemed to confirm Gerbner's. When results from the four areas were lumped together, people who watched the most television and who watched the most violent shows were more afraid of crime.

But when the researchers looked at the neighborhoods separately, they found that both fear of crime and TV watching were highest in areas that had the highest crime rates. In low-crime areas, people who watched a lot of TV were no more likely to be fearful than people who watched only a little.

For cable TV, it's a one-way border



Canadian companies are teaming up with local citizens to win lucrative U.S. franchises — while American competitors are unwelcome in Canada

By Stephen Banker

Northeast Philadelphia could be a neighborhood built from a cable-television executive's fantasies: mile upon mile of row houses filled with solidly middle-class folks who can afford modest monthly cable-TV fees. Its pop-

ulation of almost half a million includes 140,000 television households. When the city administration invited bids on cable franchises last summer, eight companies submitted applications for this plum—the largest number to bid for any of the city's four cable areas.

The competition in Northeast Philadelphia reflects a nationwide scramble to offer Americans cable television. Only one in five households has cable service now—compared, for example, with half the households in Canada, whose cable operators are becoming increasingly active in the United States. →

This, at a time when American companies are not allowed to compete equally with Canadian firms for cable franchises in Canada.

In the competition for a franchise to serve the northeast section of Philadelphia can be seen many of the dangers of the unseemly rush—with Canadians leading the pack—to offer all Americans the kind of television service whose time seems finally to have come.

Among the eight applicants seeking to provide cable service to Philadelphia's "Area 4" is a novel coalition of two unlikely partners. Maclean-Hunter Cable TV, Ltd. of Toronto, Canada, and the University of Pennsylvania. At this writing, the city has not announced who will provide cable TV to Philadelphians, but win or lose this unusual alignment illuminates the new forces in the cable scramble that are getting stronger day by day.

For a variety of political economic and geographical reasons, Canadian cable-TV companies like Maclean-Hunter have recently become formidable competitors in this country. Today, Canadian investment in American cable systems approaches a quarter of a billion dollars. Canadian interests control franchises in a number of U.S. population centers, including Minneapolis and Atlanta along with medium-sized towns like Fresno, Cal., Syracuse, N.Y. and Fort Lauderdale, Fla. Maclean-Hunter already owns 41 franchises in northern New Jersey and nine in the suburbs of Detroit, available to a total of half a million households.

Meanwhile, the Canadian government has passed legislation designed to lessen what Canadian leaders term "American dominance" of the Canadian economy and culture. Foreign ownership of Canadian cable systems is limited to 20 per cent. Canadian firms are denied the normal tax break on advertising money paid to U.S.-owned media, TV stations and periodi-

cals are legally bound to include a rigid percentage of Canadian-originated material, although Canadians overwhelmingly prefer American shows and magazines. The government officially hinders pay-TV, largely because so many of the first-run movies shown on such systems come from outside Canada.

But Canadian operators were painfully aware that pay television accounted for the highest cable profits on the American side of the border: they knew there was what one Maclean-Hunter executive described as "a healthier investment atmosphere" in the United States. The result has been a politically created windfall for Canadian companies which are protected from American competition in their own country, while U.S. pickings are ripe on the bough.

Other Canadians point out that most programs distributed in both countries originate in the United States—situation comedies, game shows, Hollywood specials, etc. They consider it indecorous for Americans to talk about economic incursion when a majority of Canadian big business is still under the thumb of U.S. investors. Since Canadians got an early jump in the cable industry, they reason it makes as much sense to export their expertise as it did for Ford and GM years ago to establish Canadian branches.

Maclean-Hunter believed itself to be taking the high road to Philadelphia gold when it made its approach to the University of Pennsylvania. In the past, franchise maneuvering has brought about many unsavory alliances. There have been bribes, dodges and various forms of fraud resulting in not a few jail terms.

But this meeting had the flavor of a gentlemen's agreement. An executive of a company owned by Maclean-Hunter, Israel Switzer, carried the message to Robert Lewis Shayon, a former television critic for the *Saturday Review* who now teaches at the Annenberg →

School of Communications at the University of Pennsylvania. Shayon introduced his university colleagues to Switzer's business colleagues, and voilà, "They made us," says Jon Strauss, Penn's vice president for financial affairs, "an offer we couldn't refuse."

What was this attractive offer? On inspection, it does prove rather hard to turn down. The coalition of Maclean-Hunter and the University of Pennsylvania would offer the residents of Northeast Philadelphia 35 bright and clear channels, including all the commercial and noncommercial stations from the area, plus a few from New York. There would be superstations, religious stations, public-access stations and one channel run by the university. Subscribers would pay \$8.50 a month with the option of adding another \$18 for two kinds of pay-TV.

The agreement between the two institutions provides that Maclean-Hunter pays about \$150,000 for putting the application together—the fees for lawyers and engineers, for printing and typing, along with the costs of making presentations to the city administration and to northeast civic groups and employing a consultant to serve as liaison with the university.

If the application is successful, \$2 million would be required as initial investment capital. Of this, Maclean-Hunter puts up \$1.6 million and lends Penn the remaining \$400,000, thereby assigning 20 per cent of the company to the university. The loan is to be repaid through operating revenue if it starts coming in—for if the venture proves a failure, the loan is entirely forgiven. An additional sum up to \$18 million is to be borrowed, with Maclean-Hunter guaranteeing the whole amount. And if, the agreement carefully notes, Penn's tax-free status is jeopardized by this brush with commerce the university may sell its shares—at a profit, of course—to Maclean-Hunter.

Beyond this, the university acquires one cable channel of its own—which it may use for instructing communications students, giving extension courses (and thereby charging tuition of the viewers who wish to enroll), or for any other purpose it sees fit. (Maclean-Hunter executives assert, by the way, that they would have offered the university this channel even if there were no partnership.) Maclean-Hunter, upon award of the franchise, agrees to donate to the university some \$300,000 worth of studio equipment, including color cameras and editing consoles. This equipment is to remain in the possession of the university in any event and will be in place some two years before the cable franchise is in operation.

As its share of the profits, the university can expect to receive about a quarter of a million dollars per year. The university's financial risk from start to finish is zero. It agrees only to provide an office and a telephone extension.

And what, the skeptical reader may wonder, did the University of Pennsylvania offer for such favorable terms? The answer harks back to the peculiar evolution of cable television in the United States. Because the choice of franchise applicants is up to the municipality, it is crucial for outside operators to establish local bona fides. This practice as it has developed is referred to in the trade as "Rent-a-Civic-Leader."

Sometimes the custom has taken bizarre forms. The Portland Oregonian estimates that would-be franchise holders spread more than a million dollars in consultants' fees among 50 of the city's most influential political and business leaders. An Alexandria, Va., applicant, though not a resident of that city, bought his burial plot there. In Atlanta, a Canadian firm with the imaginative name of Cable Atlanta joined forces with some high-powered local businessmen and won the franchise—as did their colleagues of Canadian →

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Cablesystems, Ltd. who promised partial local ownership to the city of Syracuse, N.Y. In Richmond, Va., according to the trade journal Cablevision, an outside company established an advisory board of the campaign managers of black city-council members, officers of a black political organization and black business and religious leaders.

Critics of Rent-a-Civic-Leader maintain that once the franchises are awarded, the outside companies go about running the business, and the local partners and advisers are forgotten except on payday.

So it was not surprising that Maclean-Hunter, one of the largest cable operators in North America, should seek out a local partner when it decided to try for Philadelphia's northeast. The local angle made all the more sense in light of the fact that one formidable competitor is Comcast, which happens to have headquarters in a Philadelphia suburb.

The surprise lay in the choice. "This is the first union," said Robert Lewis Shayon, the marriage broker, "in a franchise bid between a major American university and a major [cable] operator."

The dean of the Annenberg School of Communications, George Gerbner, is already entertaining doubts about the match. He admits to what he calls "serious doubts as to whether this is the proper role for a university. The partnership of a university and a cable company to jointly apply for a franchise is an imbalanced proposition. Their missions are too different."

Dean Gerbner implies that television broadcasting in the United States has not usually been associated with scholastic values. "Our business," Shayon had asserted, "is the communication of knowledge and its expansion through research." It follows, of course, that broadcasting also communicates knowledge. But cable systems lend them-

selves to all kinds of ticklish political situations that a university might find hard to handle. Is Penn, which has seen the FCC license of its campus radio station withdrawn, at least partly because of obscenity it broadcast, now prepared for cable's censor-free status?

The application was made in a special atmosphere of Philadelphia politics. With a mayoral election scheduled for Nov. 6 (former Democratic representative William Green won the mayoral contest), outgoing Mayor Frank Rizzo's administration was supposed to make its cable-franchise recommendations to the city council on Oct. 15. Predictably, there was a deafening silence around that date, and repeated calls to city hall by this reporter and others were not returned. It appeared that the lame-duck Rizzo government would leave the whole matter to the incoming officeholders, who took over on Jan. 7.

So all the applicants for the cable franchise for Philadelphia's northeast are still waiting in suspense to see who will receive what Shayon calls "a license to mint money."

So far, American companies believing they face unfair competition from Canada have received no help from their own Government. The Federal Communications Commission has chosen to leave the way open to foreign cable systems, while maintaining what it calls a "watchful" attitude. But last November an American cable company, Midwest Cable, Inc. filed a petition with the FCC asking that foreign ownership of any American cable-TV system be limited to 25 per cent. While no FCC decision is expected for some months, during which time Canadian companies could win still more franchises, the petition at least offers some hope to those who believe that cable television in this country might be better served if American and Canadian cable companies were able to compete on an equal footing. Here and in Canada. (END)

LEISURE: Monitoring TV's Images



Kathleen Nolan and Jack Klugman in "Quincy"



Linda Lavin in "The 4400 An Hour Drama"

Stereotype . . .

By Carol Krucoff

It was a small line in a since-forgotten TV show, but the words struck a nerve for actress Kathleen Nolan.

"I was playing a successful real-estate broker in a scene with several men," recalls Nolan, best known as Kate in "The Real McCoys."

"When it came time to make a decision, my line was something like 'Honey, you make the decisions, and I'll make the coffee.'"

"I thought to myself, 'We should go talk to someone and say this isn't the way it is. That woman should have a part in the decision.' That's when I decided to become an activist."

Nolan went on to become president of the Screen Actor's Guild (SAG) and a board member of the Corporation for Public Broadcasting. Last fall, before her presidential term expired, SAG co-released a study confirming her suspicion that television discriminates against women, minority and older actors and portrays them in stereotyped roles.

The report by the Annenberg School of Communications' George Gerbner and Nancy Signorile—"Women and Minorities in Television Drama 1969-1978"—traces a sample of more than 1,300 network dramatic programs. Some of the findings:

- Male characters outnumber females 3-to-1 in prime time.
- Sixty-eight percent of all prime-time characters were white males in 1969 and 62 percent were white males a decade later.
- The proportion of female leads has been rising, but the percent of all female characters has changed little since 1969.
- Women "age" faster than men—

more women are cast in older roles than male characters of the same chronological age.

- White men dominate the age of dramatic authority between 35 and 45, while nonwhite men and all women are concentrated between 25 and 35.

"For the majority of groups in our society," the report notes, "television viewing may serve to perpetrate traditional sex roles . . . that women should stay home, a woman should not work if her husband can support her (and) men are better suited emotionally for politics."

"Marriage, romance and family are women's concerns in the world of television. Such typecasting indicates not only a concentration of women's roles in these areas but also a restriction of opportunities."

These findings are "a clear indictment of network policies and employment practices," says Nolan. "For our minority and female actors, that means a real-life work situation with fewer opportunities and less satisfying roles."

"I'm not saying we should eliminate 'Charlie's Angels'—just have a variety of choices, instead of being limited to 'Three Girls in a Tub,' 'Three Girls in a Tree' or 'Three Girls on the Beach.'"

Although the SAG contract requires producers to give actors and actresses equal access to roles where the character's race or sex is not determined by the script, Nolan says, "Most casting directors still see the word *doctor*, *lawyer* or *government official* and read *white male*."

In October, SAG filed unfair labor practice charges against the Association of Motion Picture and Television Producers for its failure to provide contractually-required statistics and hold meetings on hiring practices.

. . . or Reality?

While some charges had to be refiled on technicalities, SAG information director Kim Feller says, "Figures are slowly beginning to trickle in. Some producers are saying that they didn't realize things were so bad."

Part of the problem is the limited number of women in television management, production and writing jobs, contends Kathy Bonk, who heads the National Organization for Women's (NOW) new Media Reform Project. The pilot program seeks to improve the image and employment of women in the media.

"In 1978, only 28 percent of the broadcasting industry's employees were female, and one in every three of these women were in clerical jobs," she says. Women constitute less than 2 percent ownership of commercial broadcast stations, according to a study by American Women in Radio and Television.

"When you get more women at higher levels, they'll start writing about their own experience," says Bonk, noting that recent efforts to integrate women into prime-time programs often result in "men's ideas of women's adventures and the proliferation of 'jiggly' shows."

"Since 98 percent of the television producers and 92 percent of its writers are men, it is not unreasonable to suggest that such programming results from the composition of the staff that creates it."

As part of the plan to encourage quality programming, the media project is urging local NOW chapters to promote shows that realistically portray women's concerns and complain about those that rely on offensive stereotypes.

Their first rave review goes to "The

STYLE PLUS

\$5.20 An Hour Dream," featuring "Alice" star Linda Lavin as a factory worker struggling to become the first woman employed on an assembly line. (Tomorrow night from 9 to 11 on Channel 9.)

Financially strapped by her ex-husband's failure to pay child support for their 12-year-old daughter, Lavin fights the union, management and the all-male assembly workers. When she gets the job—only after mentioning her legal rights—her work is sabotaged, she is run through grueling tests and her sister-in-law advises her to quit before she loses her capacity to bear more children.

"It is a special film about a real person," says Bonk. "Not upper-class women in Dallas or two wacky women working in a factory."

"Television too often trivializes and glamorizes real issues of real people," added Federal Communications Commission Chairman Charles Ferris at a recent screening of the movie. "This film's dose of reality is a healthy and welcome change."

"I think TV is a powerful shaper of social consciousness, for good and evil, and reflects in some areas our lack of sensitivity . . . to blacks, Chicanos, women and the aged."

"I'm somewhat personally involved in this issue. As the father of two young women I'm hopeful as they take their place in society that they will be able to achieve their aspirations."

If You Object . . .

"For every person who writes a letter to a television network," says media reformer Kathy Bonk, "statistics show that thousands of people feel the same way."

Letters of complaint or compliment, she says, can have "a serious impact on local and network programming." (Remember the letter-writing campaign that convinced NBC to renew "Star Trek" for a third season?)

Letters should include:

- The time and date the program aired.
- What you liked or disliked.
- A carbon copy to the local station and the production company (watch the credits and get the address from the library). You might also send a copy to the sponsor.

If you find a commercial offensive, write the company.

WXPN To Run \$14,000 Deficit

By ROBERT E. SHEPARD

Campus-based radio station WXPN will run a deficit "in the vicinity of \$14,000 this year," station manager Peter Cuozzo said yesterday.

Cuozzo, who announced the deficit at a meeting of the station's governance board, said that although WXPN had never run a deficit before, he is "not too worried about it right now."

Annenberg School Dean George Gerbner, one of five members of the Governance Board, said yesterday that the solution is "to raise more money." Gerbner stated that the station is "at the beginning of a kind development that should strengthen their support on campus and in the community," and added that he and the other board members hoped the University administration would give WXPN "seed money."

Cuozzo attributed the deficit to the station's efforts to receive a grant from the Corporation for Public Broadcasting for which the station

applied in December. Approval of the grant would allow the station to join National Public Radio (NPR), a rapidly growing network of public radio stations. Cuozzo said, however, that WXPN must first train an as yet undetermined number of new employees, an expense which was unforeseen in this year's budget.

"Usually, we're \$1000 to \$2000 short in the last months, so we throttle back," Cuozzo said, adding that if the station tried to decrease its expenses this year, "we'd undo the work that we had put in."

Cuozzo also unveiled a series of ideas for the station's future yesterday, among which was a request by WXPN to increase the size of the Governance Board by adding two members of the station's listening community, and an ex-officio student member. Currently, the board, which is chaired by Law School professor Curtis Reitz, also consists of University Trustee Gloria Chisum, Communications professor Robert

Shayon, Engineering School senior Maury Weinstein, and Gerbner.

The motivation for Cuozzo's proposals is a 1978 Carnegie Commission report which concluded that there should be an alternative to commercial radio. NPR licenses are granted both to community-based and institutionally-based stations, but Cuozzo said that in the past, institutions have been lax in their community service.

"Therefore, a community governance board is part of the idea," Cuozzo said in relation to the station's pending affiliation with NPR. The advisory board will be made up of 15-25 representatives of different interest groups in the station's broadcasting range, and will be supervised by the Governance Board.

"In most universities," Cuozzo said, "the board of trustees governs the radio station directly. We've taken a major step in having our own Board of Governors." Cuozzo stated that the

(Continued on page 3)



GEORGE GERBNER
'Raise More Money'

—\$14,000 WXPB Deficit—

(Continued from page 1)

list of proposals presents a "strong argument for a revolution in how universities deal with their radio stations," and added that his ideas would be helpful in "bridging the gap between universities and communities," and in making the University "part of the critical community."

WXPB and its Governance Board must now find a way to improve the

station's financial situation. "We have no idea of the nature of the competition (for funds) and what the administration will give," Gerbner said, "but they are sympathetic." He added that the station employees' salaries "are already low" and that its budget is "minimal," and suggested that the University's Development Office might be called upon to find donors for the station, which will also try to solicit funding from listeners.

...Carmen, the 43-year old administrator of Judson Memorial Church, had charged in her suit that **she had spent almost 22 hours in custody, even though the church's pastor had told the police who she was within hours of the arrest.**

- Three women who contributed to the Soviet dissident community's first underground feminist magazine have been detained and warned they will be arrested if another issue appears. The three—Sophia Sokolova, a writer; Tatiana Momonova, a painter and graphic artist; and Julia Voznesinskaya, described as a human rights activist—had published one issue of an underground magazine called "Women and Russia."

- Nearly three out of every 10 pregnancies ended in abortion in 1977 and 1978, according to a family planning survey. The survey said 1.32 million legal abortions in the U.S. were performed in 1977 and 1.37 million in 1978. The numbers reflected a 4% increase, compared with a 12% increase between 1976 and 1977. **About one in eight U.S. women of reproductive age has had a**

tion changed for all paramedics.

- **The more television drama most people watch, the more sexist they become,** according to a "Women and Minorities in Television Drama" report recently released. The now-famous Annenberg Report, released by Pennsylvania's Annenberg School of Communications, finds a positive correlation for white viewers between TV watching and the following beliefs:

- * Women should stay home.
- * Women should not work if their husbands can support them.
- * Men are better suited emotionally for politics.
- * Voters would not elect a woman President.

- One of the encouraging breakthroughs in the "new thinking" about pregnancy in the United States was the admission (by many ob-gyns of the progressive viewpoint) that traditional bans against intercourse late in pregnancy were unfounded in physical fact. **But it now appears that the old school of thought may be safer.** A study of more than 20,000 pregnancies has found more common infections of am-

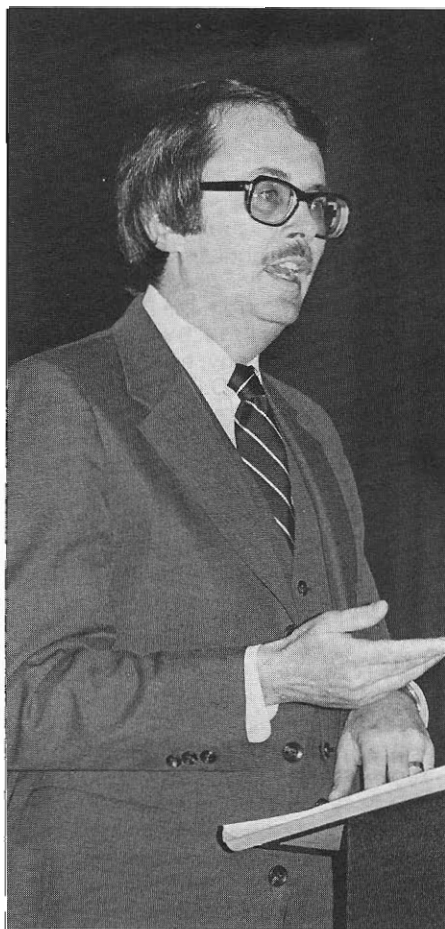
Feb 1980

Brown Bag Seminars Continue

On January 28, the new University Comptroller, Dennis Dougherty, reviewed the 1978-79 Financial Report of the University, and with the cooperation of Vice-Provost Louis Girifalco, discussed the new procedures for "effort reporting" that will go into effect in July, 1980, in accordance with the federal regulation A-21. The large audience present was advised that a test of this effort reporting process in 1979 had achieved a gratifying response of at least 95%. Mr. Dougherty and Vice-Provost Girifalco, while both recognizing the difficulty of providing precise effort reporting, asked the help of the business administrators present to make the process effective because of its importance in maintaining the University's significant level of federal support for research.

The following week, Professor Ann Beuf spoke on "Stress and the American Family". Her identification of changing roles, images, behavioral patterns and ideologies brought out clearly the long-range nature of changes in American family life—most of them beginning before Civil War times as the country changed from an agrarian to an urban civilization. As an example, she pointed out that the current decline in school aged children is not an aberration from the norm, but a continuation of a century-old phenomenon. It was the post World War II baby boom that was the aberration.

Dean George Gerbner, speaking on February 11, related television in the United States to the culture of the age in which we live. He drew parallels between the story telling of TV to the stories of civilizations before the advent of the printing press, calling these stories the primary socializing factor for today's children. Significantly different, however, is the determination of that content by the consumer—that portion of the TV public with the most disposable cash—and the limited time frame in which motivations and fate must be indicated in a TV program. Violence is perhaps the easiest way to demonstrate power and fate in less than half an hour. And the real



Dennis Dougherty

damage of violence, he suggested, is not in encouraging the rare potential aggressor but in distorting the nature of the victim and thus instilling inappropriate fears.

Brown Bag Seminars in the Harrison-Smith-Penniman Rooms of Houston Hall at 1:00 p.m. on Mondays following Dean Gerbner's are

- February 18: W. Richard Gordon
Franklin Investments
- February 25: Janis Somerville
University Life
- March 3: Charles Scott
Changes
- March 10: Richard Buford
Campus Development Plan
- March 17: Claire Fagin
The School of Nursing



Ann Beuf



George Gerbner

May We Remind You?

The annual open enrollment period for Blue Cross-Blue Shield or a health maintenance organization will be March 1 to 14, 1980. If you would like to make changes in your group health insurance program with the University, the time to act is the first two weeks in March.

New rates become effective in April for health maintenance organization and Blue Shield 100 participation. These rates will be published prior to March 1 and are effective for one year.

Between March 1 and 14, faculty and staff personnel who receive insurance plan benefits from the University may enroll for Blue Shield 100 coverage or choose coverage in a health maintenance

Continued on Page 3.

Phila. Inquirer 2/4/80

Look what that one line did in Kathleen Nolan's life



Kathleen Nolan
'Women should have a part'

By Carol Krucoff
Washington Post Service

It was a small line in a since-forgotten TV show, but the words struck a nerve for actress Kathleen Nolan.

"I was playing a successful real-estate broker in a scene with several men," recalls Miss Nolan, best known as Kate in "The Real McCoys."

"When it came time to make a decision, my line was something like 'Honey, you make the decisions and I'll make the coffee.'"

"I thought to myself, 'We should go talk to someone and say this isn't the way it is. That women should have a part in the decision.' That's when I decided to become an activist."

Miss Nolan went on to become president of the Screen Actor's Guild (SAG) and a board member of the Corp. for Public Broadcasting. Last fall, before her term expired, SAG co-released a study confirming her suspicion that television discriminates against women, minority and

older actors and portrays them in stereotyped roles.

The report by the Annenberg School of Communications' George Gerbner and Nancy Signorielli — "Women and Minorities in Television Drama 1969-1978" — traces a sample of more than 1,300 network dramatic programs. Some of the findings:

- Male characters outnumber females three to one in prime time.

- Sixty-eight percent of all prime-time characters were white males in 1969 and 62 percent were white males a decade later.

- The proportion of female leads has been rising, but the percentage of all female characters has changed little since 1969.

- Women "age" faster than men — more women are cast in older roles than male characters of the same chronological age.

- White men dominate the age of dramatic authority between 35 and

45, while nonwhite men and all women are concentrated between 25 and 35.

These findings are "a clear indictment of network policies and employment practices," Miss Nolan said. "For our minority and female actors, that means a real-life work situation with fewer opportunities and less satisfying roles."

"I'm not saying we should eliminate 'Charlie's Angels' — just have a variety of choices, instead of being limited to 'Three Girls in a Tub,' 'Three Girls in a Tree' or 'Three Girls on the Beach.'"

Although the SAG contract requires producers to give actors and actresses equal access to roles where the character's race or sex is not

determined by the script, Miss Nolan said, "Most casting directors will see the word doctor, lawyer or government official and read white male."

In October, SAG filed unfair labor

practice charges against the Association of Motion Picture and Television Producers for its failure to provide contractually required statistics and hold meetings on hiring practices.

While some changes had to be refiled on technicalities, SAG information director Kim Feliner said, "Figures are slowly beginning to trickle in. Some producers are saying that they didn't realize things were so bad."

Part of the problem is the limited number of women in television management, production and writing jobs, said Katy Bonk, who heads the National Organization for Women's (NOW) new Media Reform Project. The pilot program seeks to improve the image and employment of women in the media.

"In 1978, only 28 percent of the broadcasting industry's employees were female, and one in every three of these women were in clerical

jobs," she said. Women constitute less than 2 percent ownership of commercial broadcast stations, according to a study by American Women in Radio and Television.

"When you get more women at higher levels, they'll start writing about their own experience," said Miss Bonk, noting that recent efforts to integrate women into prime-time programs often result in "men's ideas of women's adventures and the proliferation of 'jiggly' shows."

"Since 98 percent of the television producers and 92 percent of its writers are men," she said, "it is not unreasonable to suggest that such programming results from the composition of the staff that creates it."

As part of the plan to encourage quality programming, the media project is urging local NOW chapters to promote shows that realistically portray women's concerns and complain about those that rely on offensive stereotypes.



By Lynde McCormick

Staff correspondent of The Christian Science Monitor

Los Angeles

Take a good, long look at your television set. In the very near future, it will be an entirely different beast. Oh, the set itself — picture tube, channel changer, on-off button, etc. — will stay pretty much the same (though perhaps the screen will be larger), but by 1985 it will have more new features than a politician has promises.

A smorgasbord of new technologies will overtake the familiar boob tube by then and, along with them, a demand for new programming ideas that promise to turn the TV industry on its ear. There is a distinct possibility that the three major networks will see the lion's share of power — and the sort of programming that goes with it — spread over a much broader field.

If present trends continue, the \$10 billion a year television industry will soon see an explosive expansion. The TV set, already woven into the fabric of the American home, will become even more important. And the viewer will have a lot more choices — and a lot more say — in what he watches.

The revolution of the air waves, in fact, is already well underway:

- In Columbus, Ohio, TV viewers can bring town meetings into their living rooms and, with special terminals attached to their sets, register their approval or disapproval on agenda items such as the quality of this year's snow removal. They can also take college courses for credit, and before long will be able to see and place orders from department store catalogs by using their TV sets. The 38-channel system even offers a game show with home audience participation.

- Some five million viewers now take in first-run movies from the comfort of an easy chair — and in close proximity to the refrigerator.

- Owners of a variety of video machines can watch, at will, anything from "The Godfather" to lessons on how to play the stock market or swim the Australian crawl.

Cable, video discs, and video tape cassettes are the key words for television of the 1980s, and they promise to make TV's first 30 years equivalent to transportation's horse and

buggy era. If television can be compared to cake, the batter is just going into the oven.

The strongest candidate for loosening the grip of ABC, CBS, and NBC on the air waves is cable television (CATV). Some 15 million American homes now can receive CATV, 20 percent more than the year before. Growth this year is expected to produce another 20 percent increase. By 1985, says John Reidy, a financial analyst with the prestigious New York firm Drexel, Burnham, Lambert, the number of cable homes will have doubled to 30 million, representing 35 percent of the homes with television. (Currently between 75 million and 80 million homes have TV sets, and the number is expected to grow about 8 percent annually during this decade.)

These figures are actually fairly conservative compared to the predictions of some members of the industry. Nonetheless, they represent a phenomenal expansion, and some of America's largest companies have anteed up hundreds of millions of dollars to break in on the expected cable boom.

Video tape recorders (VTRs) and video disc machines will also change the TV picture. Both offer viewers the same product — pre-recorded features. The video disc player feeds them to a TV set from something resembling a phonograph record, the VTR from a tape cassette player. Discs, however, sell for at most one-quarter the price of tape cassettes, and the machines cost half as much as video cassette players. Unlike VTRs, though, they cannot record shows off the TV.

RCA's Herbert Schlosser expects there will be about 40 million video disc machines in American homes by 1990. Mr. Reidy predicts 10 million of them by 1985. Industry guesses for VTRs hover around 8 million for the end of the decade.

While new TV technology dangles the prospect of big bucks in front of industry executives, it also offers viewers unprecedented say in what they watch and when they watch it.

The prerecorded disc and tape markets could offer glittering prizes to companies like MCA, the entertainment conglomerate, which recently joined Magnavox and IBM in a video disc venture called DiscoVision. MCA supplies the programs, Magnavox the machines, and IBM the money. The

DicoVision catalog lists 202 features ranging from Julia Child preparing quiche lorraine at \$5.95 to "Jaws" and "Saturday Night Fever" at \$24.95 each. In between lies a healthy sprinkling of Disney, sports, educational, religious, science (e.g. Jacques Cousteau), and arts features.

Parents may soon be able to switch off the Saturday morning ads for sugar-coated cereals and tune into a library of "Sesame Street" video discs.

The appeal of these new technologies to consumers goes deeper still. "... Our research is showing us that what people want most out of their televisions is control. They don't want to be forced to watch, say, a TV movie only at 8 o'clock Tuesday night. They want to decide when to watch it," says Frank Blandi, vice president of programming for Home Box Office (HBO), a Time, Inc., subsidiary that offers a movie/sports/entertainment service to CATV subscribers.

HBO and similar services offer viewers that control by repeating their programs several times each month at different times of the day. Video discs and tapes, obviously, make that control virtually complete.

However, since they will be able to select programs from a variety of sources rather than from just the three commer-

The new technologies will bring 'a fragmentation of what was formerly a mass taste.'

cial networks, viewers will have a profound impact on what types of programs are available.

The new technologies will bring "a fragmentation of what was formerly a mass taste," comments Ellen Metcalf, TV specialist with Arthur D. Little (ADL), the Massachusetts-based consulting firm. "Until now, television has basically been a choiceless medium. You could only watch what the networks offered, and the programs they put on were designed to appeal to the greatest mass of people. That's no longer going to be true."

For example, says Mort Zarcoff, chairman of the television department at the University of Southern California (USC), "If you and I were to go to the networks with a proposal for a piece about ballet or opera that had a potential audience of 500,000 people, we'd get thrown out. Half a million people is no audience at all to a network. But, if we put that ballet program on a video disc and sell it at \$5 per disc, to 500,000 people we would make a nice profit."

One-third of the people who watch television do two-thirds of the watching, which means that the vast majority of TV viewers account for only one-third of the 6.5 hours per day that the average television set is on. This is the audience targeted by the video disc and cassette makers.

"Suddenly there is an audience for people who want to watch Einstein talking," says David Sishman of ADL. "If nothing else, there are 2,000 college libraries who would buy a video disc about Einstein. Segmenting the audience has been the name of the game in marketing for a long time. These new technologies will allow TV to play that game."

They will also change the way TV advertisers spend their money, industry analysts speculate. Currently, the only companies that stand to gain by shelling out the hundreds of thousands of dollars required for prime-time commercials are those that want to sell to upwards of 50 million people. This eliminates a lot of others — those who, for example, sell sophisticated stereo equipment or paintings or Rolls Royces. So, in the future, we may see a video disc ballet feature sponsored by Mobil in its effort to reach a well-educated audience.

Video promises a boon in the '80s for small, independent producers like David Hubert of Gateway Productions in New York. Gateway is the largest independent producer of TV journalism in the US with several critically acclaimed documentaries for the Public Broadcasting Service (PBS).

"But there is just no money in public television," says Mr. Hubert. "That's going to change. We see unbelievable opportunities to service audiences that have never been serviced before by television."

"For instance, right now there's no weekly business news show (on commercial TV), yet there must be an audience of 8 or 9 million people who would watch such a show. Now those numbers mean nothing to a network, but that's a huge audience. What we see is a kind of video disc magazine (in the next five to six years) for business news, for children's stories, for documentaries — basically everything that the publishing industry has done, except in video."

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"There has never been a way for small producers such as ourselves to reach audiences directly. Now, suddenly, the technology is there to do it. ... The possibilities are limited only by imagination. ... The people who are not now watching 'Laverne and Shirley' are the new audience."

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Experts also predict a new demand for non-network-produced dramatic and entertainment shows. HBO's Mr. Blandi estimates that by 1982 50 percent of HBO's shows will be produced specifically by or for the company. It already produces some of its own programs, such as a recent and immensely popular Barry Manilow concert. HBO has at times outdrawn the networks for ratings during prime time.

Predictably, Time, Inc., HBO's parent company, plans to enter the video disc field in a big way, says Bruce Barnett of Time-Life Video, marketing its own discs in much the same way that it sells Time-Life books.

The impact of all this on the networks is, basically, anybody's guess.

Mr. Reidy of Drexell, Burnham, Lambert, expects ABC, CBS, and NBC to lose only a small percentage of their audiences. ADL's Metcalf and Sishman predict that "the networks are going to get kicked in the shins. Ms. Metcalf adds, "My suspicion is that people will not be watching more TV, because I think the trend towards interests and activities outside the family and home is going to continue."

Network executives follow the Reidy line of reasoning, and they certainly don't intend to take the challenge lying down. During a recent TV movie on ABC the message "Another quality movie from free commercial TV" appeared in the lower left-hand corner of the TV screen. Most critics of network programming also tend to disregard that the great majority of people who watch prime-time TV say they like it.

David Wolper, who produced the hit series "Roots" for ABC and has two other multi-chaptered TV productions in the works, thinks network programming will improve over the next two or three years on its own, regardless of competition from cable and the home video systems.

"I think that, as television becomes less and less popular, one of the networks will decide to shoot for second place in the ratings with quality programming. They're going to find advertisers who want to reach that audience and are willing to pay for a second-place share of the ratings."

He adds that he welcomes these technologies believing that they will provide additional outlets for new productions, but doubts they will offer the networks any serious competition for the next seven to eight years.

Dr. George Gerbner of the Annenberg School of Communication at the University of Pennsylvania, a specialist on the sociological effect of television, believes network programming will degenerate considerably.

"The coming of the new technologies provides a way to individualize what has been a mass medium. They are an extension of the book culture and will appeal to what I call the information-rich audience, people who are already selective about the quality of programming they watch.

"They will not be a substitute for the mass ritual of television, but will siphon off what good programming there is now. The information-rich readers and viewers will become richer. Those who are now monopolized by the mass ritual will be more impoverished."

ADL's Ms. Metcalf echoes that sentiment when speaking of that highly controversial subject — children's television.

"The same mothers who make the extra effort to be selective and buy educational toys for their children will probably make the extra effort to give their children better television. Those mothers who don't make that effort with their children now, probably will not in the future."

Gateway Productions' Mr. Hubert adds that "the new technologies will probably mean the end of public television (PBS) but for all the right reasons."

Comments USC's Mr. Zarcoff: "The introduction of cable, video disc, and video tape will undoubtedly change the nature of network programming. The competition for audiences during prime time is going to be tougher, and the networks may try to compete on the basis of an even stronger appeal to the masses," and air what he terms more R-rated material with a "degeneration of the moral structure that now guides the industry." And so TV, he believes "will become more like motion pictures. It's happening already."

Networks will be particularly hard-pressed in this respect to compete with cable TV services, which already offer uncensored R-rated movies. (Further down the scale, most observers expect more pornography to be aired on cable

channels. One cable service in New York City already offers a two-hour late night run of pornographic features. Pornography is already a booming business on video tapes, and the cheaper discs could be expected to increase it.)

Although cable TV has been available in the US for 30 years, it was not until 1975 that the industry's horizons began to expand. Prior to that, cable's main function was to take programs to rural homes and isolated communities that could not receive television signals over the air.

Today the prospect that has the industry heavyweights reaching for their bankrolls is the opportunity to wire the country's major population centers. And today cable is many, many times more popular and profitable than it was before the 1970s because of add-on services, such as Home Box Office, Showtime, Star Channel (Warner-American Express Communications).

These and 16 smaller services offer cable subscribers movies — first runs as well as classics — sports events unavailable on regular stations, and concerts, all for \$8 to \$10 a month. Basic cable service, which usually costs \$7 per month, can include from 1 to 78 channels transmitting stock market information, programs from the three major networks, local issues, the hometown high school bas-

ketball team's latest exploits, and anything else the cable operator wants to broadcast.

These add-on services became possible in 1975, when RCA Americom launched its first communications satellite — Satcom I. It allows companies such as HBO in New York to transmit programs across the country for several hundred dollars an hour, compared to the \$3,000 an hour it would cost to send them over telephone lines. Satellite earth stations — owned by the cable operators who feed HBO and other services to their subscribers — which pick up the transmissions are cheap and plentiful. A receiving dish costs a mere \$25,000, a one-time investment. Neiman Marcus will install one in your backyard for \$36,500.

Satcom I was followed in short order by Satcom II and then Satcom III. The inexplicable loss of the fully subscribed Satcom III in space last December pulled the plug on plans for a number of cable ventures. One of the most heralded of these was a 24-hour news broadcast show put together by Ted Turner, the flamboyant owner of the Atlanta Hawks and Braves and WTCG, the cable station that zips their feats and other shows to cable systems all over the US via Satcom II.

Although HBO currently holds down 70 percent of the add-on service market, the most aggressive of all the systems is Qube, the Warner-Amex communications project in Columbus, Ohio, notes Jacob Kuykendall, a financial analyst with Arthur D. Little. Qube offers basic cable service, a movie and sports channel, a children's channel called Nickelodeon, a feast of local access programming, the two-way channel mentioned earlier, and loads more over its 38 channels. Although Qube operates only in Columbus, at the moment, Warner-Amex is considering expansion in Houston, Pittsburgh, and Portland, Oregon, adds Mr. Kuykendall.

Other companies are looking at these and other cities, too. The cost of cabling a city (estimated at \$100 million for Boston) is enormous but apparently worth it, judging

In Columbus, Ohio, TV viewers can take college courses for credit, and before long will be able to see and place orders from department store catalogs by using their TV sets.

by the heavy bidding and courting of politicians by companies eager to secure a city's cable franchise.

Pulling up fast on the inside lane is subscription TV, which offers the same movie/sports/entertainment programs as HBO but transmits them to subscribers via radio waves from a nearby station. The drawback to subscription TV, says one industry observer, is that it offers only one channel for an average \$18 per month, compared to a number of channels on CATV for the same fee. However, it is also much easier to set up from scratch, and

'... Our research is showing us that what people want most out of their televisions is control. They don't want to be forced to watch, say, a TV movie only at 8 o'clock Tuesday night. They want to decide when to watch it.'

—Frank Biandi,
Home Box Office

Oak Industries, which runs the On TV service in New York, Phoenix, and Los Angeles, has definite plans for the same cities being eyed by cable companies.

Ms. Metcalf predicts that video tape cassettes and machines such as Sony's Betamax will continue to show up in American homes, as their prices drop from the current \$750-\$1,000 range to about \$400 within the next year "simply because people will want to record shows."

The fact that the Photomat chain now rents video cassette movies for \$7 to \$8 also makes VTRs more attractive to consumers.

The outlook for video discs is even stronger, but at the moment confused. RCA and Magnavox are the only two makers of video disc players, and the discs for one company's machines can't be played on the other's. The Magnavox version employs a laser, and the RCA uses a phonograph-like stylus. Japanese manufacturers also are expected to jump into the market in a big way within the next two years.

For sheer technical razzle-dazzle the video disc machines look very promising, though the full promise may not be realized for some time. The Magnavox machine, with its laser pick-up heads, can freeze the picture, slide into slow motion, and skip ahead or behind on the disc, but the potential extends much farther, according to Richard Moyer and Patrick McGahan, who have worked up a project called Innervision.

What they envision is a disc machine that would perform not only the above functions but would also allow the viewer to zoom in on any portion of the picture and would play discs that actually have three shows on them, physically laddered one on top of the other. A viewer could switch among the three at random.

Messrs. Moyer and McGahan also would like to market a kind of video headset that could be attached to a disc machine. It would have earphones and a mini-screen that would cover the viewer's eyes completely with something like wrap-around glasses. This would allow them to outdo Cinerama, making, say, a roller coaster scene almost as real as a roller coaster ride.

So far, Innervision has met with a cool reception from video disc makers. But, of course, if someone had suggested to a network programmer in 1970 that people in 1980 would be watching TV shows off a record . . . ■

NATPE

Conference 80 • San Francisco Hilton • February 16-21, 1980



For the 3,700 attendees expected at this year's National Association of Television Program Executives conference in San Francisco beginning Saturday (Feb. 16), the over-all theme is "programming in the 80's." There will be plenty of speakers and panelists addressing just that topic. But for a less theoretical glimpse into the not-so-distant future of television, hundreds of videocassette machines will be rolling in the suites of the Hilton hotel.

This year 246 distributors will be setting up shop at NATPE. But with many of the plum station deals cracked in quiet offices prior to NATPE, there's no need to wait and see all the trends.

The NBC owned-and-operated stations demonstrated a couple of them last month when the word broke that they would be stripping Viacom's *Family Feud* in prime-time access and had picked up MCA TV's *Toni Tennille Show* as a new late-afternoon talk-variety strip (BROADCASTING, Jan. 28).

Another case in point on stripping are the CBS-owned stations, which

GO GO GO GO GO POGO

"Pogo's
Special
Birthday
Special."

Animated 1/2 hour
based on Walt
Kelly's classic
comic strip char-
acters from Oke-
fenokee Swamp.
Visit us at NATPE,
Tower Suite
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Francisco
Hilton.



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only will be checkerboarding at flagship WCBS-TV New York. Elsewhere, WCAU-TV Philadelphia has picked up Viacom's *Family Feud* and *To Tell the Truth* strips (for the 7-8 p.m. block; which will run at 7:30 hadn't been determined by last week). KMOX-TV St. Louis now has an extra show on its hands for weekdays and Saturday with five *Feuds* and an episode each of Victory's *Match Game P.M.* and ITC Entertainment's *The Muppet Show*. KNXT(TV) Los Angeles has a local newsmagazine, *2 on The Town*, Monday through Friday and WBBM-TV Chicago has news.

While to a lesser extent now, once-or-twice-a-week programming, however, still is needed. The ABC-owned stations are checkerboarding weekdays (with the exception of WLS-TV Chicago which goes with news) and at that group and other stations Saturday slots are being filled with such shows ranging from the *Muppets* to Bristol-Myers' *In Search of...*

Among the new strips available, for prime-time access or other dayparts, the most frequently offered genre for 1980 is a throwback as opposed to a creative breakthrough. Still stinging perhaps from 1978 experiments ranging from *Bonkers* to *Please Stand By*, distributors are offering game show strips in full force.

Viacom, for example, has *Feud* and *Truth*. MCA is looking for a successful remake of Groucho Marx's *You Bet Your Life* with Buddy Hackett. Elsewhere, the daytime *Card Sharks* now is available not just on network but for local stations, from Firestone. Paramount and Post-Newsweek have *Phrase It*, Time-Life has *Mismatch*, and from Claster there's *Bounce Back* and from Colbert, *Bullseye*.

Rhodes is offering new production on *Let's Make a Deal* and Filmways is looking for strip customers on *Hollywood Squares*. Silverbach-Lazarus has *Pandemonium* and Metromedia Producers Corp. *The Punch Lines*. Sandy Frank already has his *Face the Music* in a variety of markets as does Victory with *Match Game P.M.* And that's not all the games that other distributors are hoping to get on the air.

Neither is it all the strips. Others with various formats include 20th Century-Fox's *T.H.E. Hospital*, Jim Victory's *Wide World of People*, Golden West's *Melody Ranch*, Lexington Broadcasting Service's new *Sha Na Na* strip, Air Time International's *Fantasies Fulfilled*, Gold Key International's *Camp Wilderness* and Rhodes's *Just Between Us*.

Then there are those like Time-Life's *Dave Allen at Large* from Britain and T.A.T.'s *The Sullivans*, and Worldvision Enterprises' *Don Lane Show*, already airing.

The continual growth of stripping may be more apparent this year than before, but as a trend it is not new. What is, however, is the amount of push behind talk and variety. Group W Productions now has *The John Davidson Show* in the fold instead of *Mike Douglas*. MCA TV has the NBC O&O's for *Toni Tennille*.

Others vying for a place are Columbia's *Steve Edwards Show*, Colbert's *Bert Convy Show* and Worldvision's *Don Lane*.

Whether Mike Douglas can successfully be syndicated as a barter show is up to Syndicast Services now that his contract hasn't been renewed by Group W. The future of 20th Century-Fox's *Dinah & Friends* is questioned by many.

Some of these new shows run more along the conventional talk and variety lines than others. And there are more vehicles such as Viacom/Post-Newsweek's *Hitt' Home*, Victory's *Wide World of People* and Group W's *Hour* magazine that go off more in the features direction.

Elsewhere, the variety of the NATPE marketplace will range from Fox's *Monte Carlo* show to United Artists' *Pink Panther*, NTA's *Future Flipper* and Y&R Program Services' *The B.B. Beagle Show*.

Off-network shows available range from *Barnaby Jones* (which is included among the 650 hours that Worldvision is offering at NATPE) to Columbia's *Charlie's Angels* and *Family*, and Warner Bros. Television's *Welcome Back, Kotter*.

The U.S. participation in the summer Olympics in Moscow may be questionable but MCA TV has the *Road to Moscow*, Fox, the *Olympiad* and Syndicast Services, *Olympic Gold*. And that's only part of the sports programming available, including Television Syndication Group's *Sports Scrapbook*.

Elsewhere in the variety of the NATPE marketplace: miniseries such as Paramount's *Washington Behind Closed Doors*, Operation Prime Time and Golden Circle shows, movie packages, and types as different as M.A. Kempner's TV-*Powwww*, Group W's *P.M. Magazine*, American Television Syndication's *Sensational Seventies*, Silverbach-Lazarus' *The Little Hobo* and *Biography II*, Fremantle's *Star Tracks*, the U.S. Chamber of Commerce's *It's Your Business*, JWT Syndication's *Three for the Road* and Alcare Communications's *How About...*

Bazaar by the bay

The following companies will be exhibiting programs or services in the suites of the Hilton hotel during the NATPE convention. The three networks have their suites in the St. Francis hotel. Listed are the programs (with the number of episodes in parentheses) and the personnel attending. New programs are indicated with an asterisk.

ABC Management/VIP Video 1152

ABC Owned Stations 1084

ABC Television Network St. Francis

Advanswers Media Programing 1120

Bill Dance Outdoors, Blair Pro-Rodeo (6)*, The Best You Can Be*, That Nashville Music, Coors Western Outdoorsman*, Rose Busalacki, Jean

Hall, Carol Raack, Pat Bolling.

Advertising Media Services 1112

Air Time International 3875

Race For the White House (4), World Championship Tennis (39), The 1980 Disco Music Awards, The Roots of Rock 'N' Roll, The Miss World Contest, The Sonny and Cher Comedy Hour (26), P... 1980 World Series Edition, Giselle, Fantasies Fulfilled, The World's Largest Indoor Country Music Show, The Unknown War (20), Kimba (52), Rod McKuen's Christmas in New England, The New Soupy Sales Show (90). **Staff:** Fred Weiner, Alvin Sussman, Dick Waller, Penny Haft, John Lord, Alan Zaretsky, Leslie Lillien, Frank Flanagan, Michael Spitalnik, Howard S. Shulman.

Alan Enterprises 1133

Contemporary Cinema (17), Cinema Classics (38), Fine Arts Cinema (29), The Edward Small Features (30), Special Cinema (32), War and Peace (4), The Abbott and Costello Show (52), Speed Racer (52), Felix the Cat (260), The Mighty Hercules (130). **Staff:** Alan Gleitsman, Cheri Rosche.

Alcare Communications 1860

Buyer Beware, Making Ends Meet*, Corner Drugstore*, You and Your Car*, Road Test*, Eyewitness News Promotion*, Mr. Wizard's Science Report*, Maintenance Ms., National Television Sports Quiz, Senior Report with Maggie Kuhn, Medical Report with Dr. Lynn Kitei, One Great Moment In Sports, Network Graphics, Pixanne (104), Classic Features (170), Great American Men (3). **Staff:** Frank Beazley, Jordan Schwartz, Diane Abramson, Frank Avena, Stuart Doriss.

Allied Artists TV 1856

Allied Entertainment G1664

Wildlife Adventure (78), Safari to Adventure (40), Action Adventure Feature-Documentary Package (4), Masterworks Theatre (68), Science Fiction Theatre, Roobarb & Pals (140). **Staff:** John C. Ranck, Barrie Morrison.

Allworld Telefilm Sales 1956

All Night At the Movies (1,000), Bozo the Clown cartoons (156), Bozo the Clown Circus Show (39), The Famous Adventures of Mr. Magoo (26), Great Adventure (100), Laurel and Hardy cartoons (156), Chiller Thrillers (60), The Adventure Team (39)*, The Mind Matters (65)*, The Stars Who Made the Magic (65)*, Very Personally Yours (65)*, Watch Your Money (65)*, Little Stars (26), The Hilarious House of Frightenstein (130), Mini Mystery Theater (26), Superskate 1980. **Staff:** Gustave Nathan, Andrea Dix, Jim Monahan, Robert Chenoff.

American Educational Films & TV 1021

American Television Syndication 1123-24

The Sensational Seventies (12 or 24)*, The New Ed Allen Show, The Kings' Adventure, Michael Strogoff, feature films (28). **Staff:** Lawrence O'Daly, Barbara Hosie, Tom Phillips.

Arbitron 1401

Staff: Pierre R. Megroz, Michael T. Membrado, Norman S. Hecht, Ronald H. Laufer, Harry R. Stecker, James E. Mocarski, Jeffrey H. Schadlow, Max L. Goldberg, William N. Shafer, Joseph T. Hoffman, Claire L. Kummer, Catherine H. Smith, Blaine Decker.

ARP Films 1105

Spiderman (52), Marvel Superheroes (65), The New Fantastic Four (13)*, Rocket Robin Hood (52), Max, the 2000 Year Old Mouse (104), Strange Paradise (195)*. Foreign only: Spider Woman (16), Star Blazers (52)*. **Staff:** Claude S. Hill, Bob Marcella, Anne B. Cody.

Artmedia 1040

ASI Market Research 1450

Market research for entertainment projects. **Staff:** Paul S. Lenburg, A. Frank Bronson.

Associated Press 1054

Atlantic Richfield 736

Audio Works 1030

Avco Embassy Pictures 1735

The New Ones (18), The New Ones II (16), V.I.P. Group (18), Nightmare Theatre (13) 28 for 68 (26), Pete and Gladys (72), Witness to Yesterday (26). **Staff:** Robert M. Newgard, Charles Britt, Maury Lanken, Merritt Sticker, Jack Ledwith.

Avery-Knodel Television 1515

Staff: J. William Knodel, Robert J. Kizer, F. Robert Kalthoff, Richard Bompane, Joseph Friedman.

George Back & Associates 1061

Weather Report '80. **Staff:** George Back, Lynn Lott.

Bardon Associates 1008

Baron Enterprises 1132

Hallmark Hall of Fame (26), Carry On (18), Nature's Window (130). **Staff:** Barry Bergsman.

Dick Barrymore Productions 1221

BBI Communications 4483

This Was America (12), Heritage of Power, Health, The Body Works (10), Update on Health news inserts (156), Good Luck, Mr. Robinson, On Borrowed Time, Just Hold My Hand, Why Do I Feel This Way?, The Rheumatoid Factor, House Call (26), The Baxters (24), Catch a Rainbow (6), Jabberwocky (131), Drawing From Nature With Capt. Bob (154). **Staff:** Robert M. Bennett, Paul Rich, Jack Duffield, Debra Shapiro, Howard Finkelshtein, Antonia Dauer, Timothy Johnson.

Behrens Co. 1739

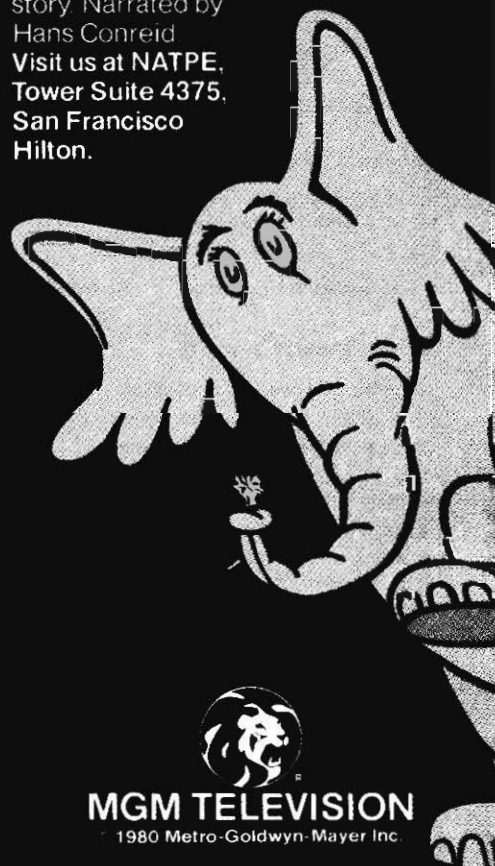
Kidsworld, The TV Magazine*. **Staff:** Bob Behrens, Betsy Behrens.

Bently Syndication Services 821

HO HO HORTON

"Horton Hears a Who."

Musical 1/2 hour version of the popular Dr. Seuss story Narrated by Hans Conreid
Visit us at NATPE, Tower Suite 4375, San Francisco Hilton.



MGM TELEVISION
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- Blackwell Enterprises** 1012 features and documentaries. **Staff:** Bernice Coe.
- Kid Stuff (26 feature films). **Staff:** Ridge Blackwell, Ron Merk, Barry Rosen, JoAnn Locktov.
- Blair Advertising** 1057
- Blair & Co.** 871
- Bloom Film Group** 1110
- Bozell & Jacobs** 1160
- Bristol-Myers** 1939-40, 32
In Search Of... Clairol Crown Tennis Tournament. **Staff:** Marvin H. Koslow, Robert L. Turner, James McGinn, Sharon Joyce, Lionel Benn.
- Brookville Marketing** 1153
- Bill Burrud Productions** 1215
- Canadian Broadcasting Corp.** 4381
- Cannon Television** 1018
- Capital Cities TV Productions** 3884
Capital Cities Family Specials (6), Capital Cities Special Reports (2). **Staff:** Robert King, Charles Keller, Bill Mulvey.
- Catalena Productions** Diablo Room
- C.B. Distribution** 4472
- CBS Sports-International Sales** 1106-07
NBA on CBS (35+), PGA Tour On CBS (18), CBS Sports Spectacular—International Edition (30), College football bowl games (5+), Thoroughbred Racing, Daytona 500, Mr. Universe/Mr. Olympia, Superskates. **Staff:** Arthur F. Kane, Jim N. Sandis.
- CBS Television Network** St. Francis
- Chamber of Commerce of the U.S.** 1200
It's Your Business (52). **Staff:** Robert Adams, Bette Alofsin, William Dalton, Carl Grant, Milt Miller, Karna Small, Debbie Striner.
- Chanowski Production** Shasta Room
- Chase, Morgan & Worth** 916
- Cinema Shares International** 1049
Feature film packages (4). **Staff:** Ken Istael, Beverly Partridge, Annette Campbell.
- Claster Television Productions** 4484
Bounce Back*, Fred Flintstone and Friends, Bowling for Dollars, Romper Room. **Staff:** John Claster, Sally Gelbard, Michael Bayer, Janice Carter, Peggy Powell.
- Coe Film Associates** 4384
The Children's Package (3,000), The Shorts Collection (1,000), Wide World of Women (26)*, Sports Whirl (26)*, Children's Series (8)*, Olympiad XXI, Family Specials (52), Children's Specials (52), Robin Lehman Collection,
- Colbert Television Sales** 1807
Bullseye (260)*, The Bert Convy Show (130)*, Play the Percentages (130), The Joker's Wild (260), Tic Tac Dough (260), Joker! Joker! Joker!!! (52), Lassie (207), Sherlock Holmes (14), Mr. Moto (9), Charlie Chan (11), East Side Kids (13), Rifleman (168). **Staff:** Dick Colbert, Richard Colbert, Charlie Keys, Harvey Reinstein, Jack Barry, Dan Enright, Ron Greenberg, Jody Pollock, Meri Brantley, Lori Fair.
- Columbia Pictures Television** 4475
Original production for syndication, first run syndication, series, features, movies. **Staff:** Joe Abruscato, Jack Arbib, Chuck Atkins, Seymour Berns, George Blaug, Don Bryan, David Campbell, Dick Campbell, Abbie Chapman, Dalton Danon, Madeleine DeRyke, Bud Donnelly, Ken Doyle, Jack Ellison, David Fein, David Friedman, Fred Gilson, Ollie Hesketh, Tom Holland, Norman Horowitz, Doug Johnston, Kelly Kalcheim, Wally Kaufman, John Macdonald, David McLaughlin, David Nelson, Ken Page, Anne Stewart Page, Brian Pike, Allan Schwartz, Paul Shrage.
- Compro Productions** 1047
The Countryside*, The Country Traveler, Merry Morning*. **Staff:** Kim Anderson, Andy Johnston.
- William F. Cooke Television** 435
Nashville Swing (26)*, Bourbon Street Parade (26)*. **Staff:** Clifford H. Wilson, Orest A. Olynky.
- CPM Systems** 1721
- Dan Curtis Distribution** 1610
- Data Communications** 1684
BIAS computer service for television and radio stations. **Staff:** Bill Boyce, Greg Calhoun, Rich Frerker, Dewey Hemphill, Julie Judkins, Scott Pierce, Steve Price.
- Deepwood Productions** Tamalpais Room
- Jerry Dexter Program Syndication** 1066
The Captain & Tennille in Hawaii*, The Captain & Tennille in New Orleans*, The Captain & Tennille Songbook*, Johnny Cash Ridin' The Rails*, Bachman-Turner Overdrive*, Superstar Profile (13)*, The Wolfman Jack Show (26)*. **Staff:** Jerry Dexter.
- DFS Program Exchange** 1839
- Dyna-Metrics** 1060
- Elias Productions/Global TV** 1023
- Faith For Today** 1019
The Harvest, Hear the Sunrise, Westbrook Hospital (52). **Staff:** William B. Hull, Carole Hull.
- Don Fedderson Productions** 1161
- Filmlife** 1055
Print control, rejuvenation, protection and preservation of all used and stored prints, storage, shipping and distribution of prints worldwide, scratch removal, rehumidification of brittle films, inspection and repair of TV syndication prints prior to station's screening. **Staff:** Marvin A. Bernard, Sheila M. Bernard, Jeremy S. Bernard, C.E. Feltner, Robert Levine, Ben Harris.
- Films International** 1908-9
Afghanistan*, Treasure Chest (12)*, Wild, Weird, Wonderful (13)*, Passports to Adventure (104)*. **Staff:** Shel Haims, Gene Wilkin.
- Filmways Enterprises** 4075
The Addams Family (64), The Avengers (57), The Adventures of Ozzie & Harriet (200), Green Acres (170), Hollywood Squares, Johnny Sokko & His Flying Robot (26), Kicks (13), Mr. Ed (143), Prince Planet (52), Touch of Music (6), Sinbad Jr. (130), Sherlock Holmes (24), Jukebox (26), The Racers (11), Comeback (20), Lorne Greene's Last of the Wild (78), The Night Before Christmas, Heavyweight Championship of Professional Football (16) and various feature film packages. **Staff:** Jamie Kellner, Alex Horwitz, Roger Adams, Larry Hutchings, Rick Jacobson, Al Shore, Scott Towle, Ed Cooper.
- Firestone Program Syndication** 1015
Prisoner: Cell Block H (260)*, Card Sharks*, Camouflage*, Treasure Hunt*, Three's A Crowd (strip or once-a-week), The Dating Game (260), The Gong Show (strip or once-a-week). **Staff:** Len Firestone, Brian Firestone, Philip Besser, Alton Whitehouse, Jack Firestone.
- Four Star Entertainment** 1756
Portrait: The New Breed (26)*, Big Valley (112), Wanted Dead or Alive (94), Zane Grey Theatre (145), Stagecoach West (38), The Westerners (125), The Wonderful World of Magic (12 or 26), Thrillseekers (52), Target the Impossible (26), Toward the Year 2000 (26), Ensign O'Toole (32), McKeever and the Colonel (26), Tom Ewell Show (32), Law and Jones (45), The Lohman and Barkley Show (26), Here Come the Stars (26), Can You Top This? (195), The Rogues (29), Dick Powell Theatre (59), Burke's Law (81), The Detectives (30 or 67), Honey West (30), Richard Diamond (26), Monty Nash (14), Target the Corruptors (35), Will Rogers USA, Bully, musicals (7), children's features (6), action features (10). **Staff:** David Charnay, Joseph Doyle, David LaFollette, Toby Rogers, Bill Pastuch, Jason Elkin.
- Sandy Frank Film Syndication** 1000
Face the Music (260)*, The \$100,000 Name that Tune (52), Battle of the Planets (85), Lee Mendelson Star Specials (12), Liar's Club (45). **Staff:** Sandy Frank, Bob Cohen, Judy Green, Sandy Aronowitz, Nancy Schechter, Eileen Potrock, Ellen Green.

Fremantle 1949

Black Beauty I & II (52), Take Kerr (260), Swiss Family Robinson (26), The New Candid Camera (130), Family Treats (10), Star Tracks: The Hit Parade of the 80's, Foreign distribution: Cisco Kid (156), Killiam Collection (62), Animated Specials (5), Romper Room, Ryan's Hope, Goodson-Todman Game Shows, Who's Afraid of Opera? (8), Hopalong Cassidy (52), Family Hour Festival (33), National Geographic Specials (27), Greatest Sports Legends (69), Cates Brothers Specials (7), The Nutcracker, Life of Erich Von Stroheim. **Staff:** Paul Talbot, David Ghamptaloup, Chris Remington, Harriette Sanderson.

French TV 1127-31/Rosewood Room**Fries Distribution 1003****Gerber-Carter Communications 1042**

For You ... Black Woman (112), Studio Two Revue Featuring the Teenyboppers (52), Daughters of Daedalus, Food, Folklore and Fun, Looking Good in the 80's. **Staff:** Charles S. Gerber, Evelyn A. Carter.

G.G. Communications 1118

Staff: N. W. Russo, N.T. Evans, A.R. Russo.

Glen-Warren Productions 701**Globo TV of Brazil 415**

The Good Old Days Are Gone, Too Late, Too Soon, On the Highway, Till Death Do They Part, Seven Days To Die, Mulher '80, Sergio Mendes Special, The Yellow Woodpecker Ranch. **Staff:** Joseph Wallach, Felipe Rodriguez, Roberto Fillipelli, Kathy Hricik, Lisette Stewart.

Golden TV 1108**Gold Key Entertainment 1635**

Krofft Super Stars (202), Popeye (220), Beatles cartoons (116), Cool McCool (60), Krazy Kat (50), Barney Google (50), Beetle Bailey (50), Perspective on Greatness (26), The Main Events (15)*, The Gamma Chronicles (15)*, Blondie (28)*, The Neptune Journals (12), The Beta Chronicles (12), The Alpha Chronicles (10), Bill Burrud features (6), Rainbow I-IV outdoor adventures, various feature film packages, The Palace (13)*, Bobby Vinton's Rock 'N' Rollers*, Superman*, Alice's Adventures in Wonderland, The Two Kennedys—A View From Europe, In Search of Ancient Astronauts, In Search of Ancient Mysteries, Loggins and Messina "In the Attic", Walt Wagner Show With Peggy Fleming, Dick Tracy serials, Flash Gordon serials, TV Time Capsule. **Staff:** Jerry Kurtz, Robert B. Muller, Robert Lloyd, Judy Gillespie, Randy Hanson, Mort Marcus, Daniel E. Mulholland, James Ricks Jr., Leonard R. Soglio, Ben Barry, William F. Cooke.

Samuel Goldwyn Co. 1021

The Samuel Goldwyn Library of Feature Films (52), The Best of Goldwyn (33), Goldwyn Family Six Pack (6)*, Snippets (66), Dan August (5)*, Hollywood: The Goldwyn Years. **Staff:** Thomas Quentin Seehof, Jonathan Dana, Linda

Holly, Jean Seehof.

The Good Earth Journal 716**Gould Entertainment 4184**

The Presidents: 80 Years on Camera (4), A Man Called Lombardi, American Documents (13), The Glory and the Dream, Black Squadron, Violence in Sports. **Staff:** Michael Gould.

Granada Television Teakwood Room**Sherman Grinberg Film Library 1155****Jerry Gross Productions 1158****Group IV Distributors TBA****Group W Productions 4175**

The John Davidson Show*, PM Magazine, PM Magazine Special Edition (6)*, Hour Magazine*, Fight Back! With David Horowitz, Clever Jack, Marlo and the Magic Movie Machine, Impact 27, the Coral Jungle. **Staff:** Edwin T. Vane, Joseph H. Goldfarb, George E. Resing Jr., Peter F. Yaman, Howard Mendelson, Carl Menk, Daniel Cosgrove, Jack Swindell, Jack Foley, Peter S.P. Gimber, Michelle Thomas, Owen S. Simon, Frank R. Miller, Jack Wartlieb, Robert H. Rubin, Maggi Cowlan, George A. Sperry Jr., Mary C. Healy, Jim Tuver-son Jr., Carla Singer, James Moloshok, Richard Crew, Eric Jones, Marty Berman.

Grundy Organization 1053

Prisoner Cellblock H (260 half-hours). **Staff:** Reg Grundy, Tom McManus, Bob Crystal.

Leo A. Gutman 1611

Chuck Connors' Great Western Theatre (26)*, Sherlock Holmes (14), Charlie Chan (11), Mr. Moto (9), East Side Kids (13), The Spectaculars (2), The Epics (13), The Holidays Specials (3), The Hollywood Seven (7), The International Three (3), The Cliffhanger Five (5). **Staff:** Leo A. Gutman, Esther Balenz, C.B. Gutman.

Alfred Haber TBA

Bing Crosby: His Life and Legend, Disco Magic, Marvin Gaye Live, Kimberly Jim, Anne Murray In Concert, Charley Pride In Concert, Charlie Rich In Concert, International only: A Country Christmas I, A Country Christmas II, A Special Sesame Street Christmas, All-American Woman, All Star Salute ... Pearl Bailey, All-Star Tribute to Ingrid Bergman, All-Star Tribute to Jimmy Stewart, All-Star Tribute to Elizabeth Taylor, All-Star Tribute to John Wayne, Bing Crosby: His Life and Legend, Bing Crosby: The Christmas Years, Glen Campbell Music Shows, Christmas At The Grand Ole Opry, Christmas In Santa Fe—Perry Como, Christmas In Early America From Colonial Williamsburg—Perry Como, Disco Magic, Easter By The Sea—Perry Como, Festival Of The Stars: Mexico, Marvin Gaye Live, Gauguin The Savage, General Electric All Star Anniversary, Cheryl Ladd Special, Lady Love In: Night and Day, Ann-Margret—Hollywood Movie Girls, Anne Murray In Concert, Music From

Hollywood—Perry Como, The Other Broadway, Paul Anka In Monte Carlo, Charley Pride In Concert, Helen Reddy In Concert, Charlie Rich In Concert, Rockette: A Holiday Tribute to the Radio City Music Hall, Rockin In The U.S.A., Sinatra and Friends, Soap Factory, 20th Anniversary of Rock & Roll, Uptown At The Apollo. **Staff:** Alfred Haber.

Harrington, Righter & Parsons 870

Television station representation. **Staff:** J.J. Walters, P. Ryan, T. Comerford, D. McCarthy.

Hollywood Distributors International 1032

Music World (156), That Good Ole Gospel Music (156), Open House Theatre (26), Stanley's Smogless Steamer and Traveling Library (39), Nutz and Boltz Theatre (26), Full Contact Karate (16), World Tennis (17), World Sports Racing (47), Fun and Fitness (118), Psychic Phenomena—The World Beyond (120), Eyewitness to the Past (39), Champions—The Competitive Edge (39), Chicago Soul (2). **Staff:** Arden D. Moser, Buddy Brooks.

Raymond Horn Productions 1052**HR Television 1535**

Staff: Ed White, Phil Corper, Gerry Farrell, Roy Edwards, George Hemmerle, Larry Bleidner, Bill Leslie.

Image Audio 1038**Image Factory 950****Intercontinental 849-50**

Beany & Cecil (26), James Bay, Last of the Pharaohs (13), Primitive Man (6), The Friend of My Friends (12), The Wit and World of George Bernard Shaw, Yasser Arafat*, International only: Circus (24)*, Classic International Features (150), Grand Prix Tennis (12)*, National Geographic Specials (30), Oscar Peterson Presents (8), Previn & the Pittsburgh (10), The Body Human (7), The Joy of Bach*, The Sensational Seventies (12)*, The World of Wizards. **Staff:** Donald Coyle, Tom Einstein, Nina Berry, Beverley Guerre.

ITC Entertainment 4478

The Muppet Show (24), Return of the Saint (22), Edward the King (13), Space: 1999 (44), When Havoc Struck (12), Julie & Sammy, various feature film packages, From This Moment On ... Cole Porter, The Beatles Forever, The Entertainers, Merry Christmas ... With Love, Julie, Come Hear the Music Play, Heart and Soul, Elton John and Bernie Taupin Say Goodbye Norma Jean and Other Things, Steve and Eydie: Our Love Is Here To Stay, Julie—Salute to Hollywood, The Magical World of Julie Andrews, Julie Andrews and Robert Goulet In Concert, James Paul McCartney, Bravo Julie!, The Julie Andrews Christmas Special, Julie and Dick In Covent Garden, Julie Andrews & Jackie Gleason—How Sweet It Is, Julie—My Favorite Things, Herb Alpert and the TJB, The Saint (114), Crimes of Passion (30),

The Protectors (52), My Partner the Ghost (26), Department S (28), UFO (26), The Persuaders (24), The Adventurer (26), The Champions (30), The Baron (26), Man in a Suitcase (28), The Prisoner (17), Secret Agent (45), Dangerman (39), The Gale Storm Show (125), Fury (114). **Staff:** Abe Mandell, Leonard Kornblum, Pierre Weis, Joseph Ceslik, James C. Stern, S. Allen Ash, Al Lanken, Charles Keys, Cy Kaplan, Armando Nunez, Valerie Rowley, Philip Jones, Joseph Fusco Jr., Murray Horowitz, Robert Mandell, Nat Leipziger.

Janus Television 1650

Laurel & Hardy (11 films, 60 half-hours), The Ultimate Classics (48), Classic Mystery Theatre, Film Ventures (10), Sports Scrapbook (78), American Superwesterns (10), Success (104), Circle Square (26), Inside Track (29). **Staff:** Bob Curtiss, Robert Schmidt, Virginia Martin.

JWT Syndication 1150

Road Dahl's Tales of the Unexpected (22), Norm Crosby's Comedy Shop (25), World of Survival (21), Update on Health (26), Magic of Mark Wilson (24), Three on the Go*, Specials: Miss Peach, Cricket, The Body Works, Update on Health, For a Better World, Spotlight, A Gorey Halloween, Watch Me, Gold Coast, All in the Castle, Let's Dance, Vic on Campus. Inserts: Cartoon-A-Torial, The Nooze Reports, Kenneth and Company, Magic of Mark Wilson, Newsweek Broadcasting Service, Take Five With Stiller and Meara, Today's Woman, Update on Health. **Staff:** Robert E. Buchanan, Marie Luisi, John H.P. Davis, Norman Varney, Michael Tremper.

Kamen Sciences 1058

Katz Television 971

M.A. Kempner 1616

TV Powwww! **Staff:** Marvin Kempner, Jim Phillips, Tim Overmyer, George Shakoar, Dan Kempner.

King Features Syndicate 1125

Foreign only: All New Popeye Show, New Flash Gordon Animated Show, Time Capsule, Blondie features, Popeye Classics, Barney Google, Cool McCool, Krazy Kat, Flash Gordon serials, Perspective in Greatness, Beetle Bailey, Beattles. **Staff:** Charles E. Shutt, Sam Gang.

King World Productions 1811

Klein & 1159

Shorts, The Movies (ID/promotion package), Nutley News, Satellite Education Service. **Staff:** Bob Klein, Mark Rasmussen, Howard Bailin.

Alan Landsburg Productions 3880

Torn Between Two Lovers, And Baby Makes Six, Mysterious Island of Beautiful Women, The Chisholms, Incredible Sunday, Mysterious Two, Marathon. **Staff:** Alan Landsburg, Howard Lipstone.

Lexington Broadcast Services 1801

Look What They've Done to My Song*, Canned Film Festival*, Motor Race of the Week (11)*, Strawberry Shortcake*, Our Incredible World*, Sha Na Na, Clairiol Crown, Hot Fudge, Health Field, Health Watch. **Staff:** Henry Seigel, Roger Lefkon, Heather Regan, Mill Strasser, Bill Finkeldey, Wendy Phillips, Louise Granelli.

Linder, Brooks & Kearce 1165

Lorimar TV Distribution 1825

Eight is Enough*, A Man Called Intrepid, Studs Lonigan, Tom Horn, Young Pioneers. **Staff:** Robert B. Morin, Antony B. Brown, Virgil B. Wolff, Bunny Levoe, Victoria Laughlin.

Lutheran Television 1043

Staff: Janet R. Naji, James Nelesen.

Madison Square Garden TV 1025

1980 NIT, 1980 NHL Game of the Week and Stanley Cup Championships, 1980 Eastern 8 Basketball Conference*, 1980 Japan Bowl*, Sports/MVP Awards Presentation*. **Staff:** Joseph M. Cohen, Andrew L. Spitzer, John Tagliaferro, John Koushousis, Therese Kielly, Willa Hoffner.

Mag-Net 1104

Major League Baseball Promotion 1656

This Week in Baseball (26). **Staff:** Joe Podesta, Terry Kassel, Joe Reichler, Larry Parker, Mel Allen.

Marathon Productions 1223

Mascom Advertising 1147

Masscasting 815

The Stars of the Cinema (movie open, bumper, close and promo package for complete movie showcase). **Staff:** Neal P. Cortell.

MCA TV 1136

The Toni Tennille Show*, You Bet Your Life, The Rockford Files (113), Kojak (118), Operation Prime Time 1980, The Road To Moscow (30), Adam 12 (174), Alias Smith & Jones (43), The Bionic Woman (58), The Bold Ones (98), Boris Karloff Presents (67), Dragnet (98), Don Adams Screen Test (24), Emergency! (136), Emergency Plus 4, Holmes & Yoyo, Ironside (198), It Takes a Thief (65), The Jack Benny Show (104), Leave It To Beaver (234), Marcus Welby, M.D. (172), McHale's Navy (138), The Munsters (70), The Name of the Game (76), Rod Serling's Night Gallery (97), Run For Your Life (85), The Six Million Dollar Man (108), Suspense Theatre (53), Novels II (33), Operation Prime Time 1977 & 78, Rich Man, Poor Man, Woody Woodpecker & Friends (185) various feature film packages. **Staff:** Lou Friedland, Don Menchel, Shelly Schwab, Al Rush, Hal Cranton, Joe Ondrick, Bob Davis, Bert Herbert, Carl Russell, Jack Robertson, Phil Conway, Carl Runge, Marc Grayson, Paul Hoffman, Andy Lee, DeArv Barton.

Media Associates 1143

Audience research and news consulting for television stations. **Staff:** William W. Taylor.

Media Communications 1053

Mediavision 3972

Riders of the Silver Screen*, Flip Wilson's Salute to Football*, Jonathan Winters' Salute to Baseball*, Behind the Scenes With Jonathan Winters, Friends of Man (Narrated by Glenn Ford), Invisible Influences, Element of the Unknown: The Sea, Talk of the Devil, The Magical Mountain: Java, The Fabulous Talking Time Machine, Professor Moffett's Science Workshop. **Staff:** Mark Frostad, Jo-Ellen Frostad, Michael Miville.

Metromedia Producers 4278

The Merv Griffin Show, The Golden Circle*, The Cross Wits, The Jerry Van Dyke Show, Casino Games*, Mouthtrap, Punchlines, Zap, Bet Your Bottom Dollar, The Ice Palace (8), Mayberry, R.F.D. (78), My Favorite Martian (107), That Girl (136), Vaudeville (13), The Ann Southern Show (196), Premium I (8), I, Claudius (13), Premium II (12), Premium Plus (28), Tell Me On a Sunday, Ambassador—Muhammad Ali, An Intimate Portrait, Future Shock, The Annual Mother/Daughter Beauty Pageant, Then and Now, Filmmakers Salute Oscar, International Fashion Models, Angel Death, Jane Goodall and the World of Animal Behavior, National Geographic Society Specials (24), Natural History of Our World: The Time of Man, The Undersea World of Jacques Cousteau (36), The Untamed World (156), The Groovie Goolies and Friends (104), Die Fledermaus, The Sleeping Beauty, The Royal Ballet Salutes the U.S.A. **Staff:** Joseph Indelli, Klaus Lemmann, George Hankoff, Jim Weathers, Terry Palmer, Herb Weiss, Gary Gannaway, Phil Matthews, Bill Featherstone, Jim Stabile, Tony Ford, Jim Levey, Arvin Kaufman, Mort Slakoff, Bill Doty, Bob Freedman, Susan Bender, Pat Stiphout.

Metro Productions 1028

Staff: Michael Miller, Ralph Smith, Donald Smith.

MG Films 1146

Hot Fudge (65), Spirit of Independence (208). **Staff:** Marvin M. Grieve.

MGM Television 4375

Theatre 15 (15)*, Medical Center (170), How the West Was Won (21), How the West Was Won (miniseries), Tom and Jerry (263), Extra Extra Movies (25), 10 Extra Extra Movies (10)*, Thirteen Tailor Mades (13), Hawkins (8), Conquest, An Evening With Gene Kelly, Courtship of Eddie's Father (73), Please Don't Eat the Daisies (58), Daktari (89), Then Came Bronson (26), Man From U.N.C.L.E. (128), The Pogo Special Birthday Special*, Horton Hears a Who*. **Staff:** Edward A. Montanus, Richard I. Levine, Joseph C. Tirinato, James M. Kraus, Neil Russell, Philip L. Smith, Leslie H. Friends, Susan Swimer, Charles Gersch, William A. Kunkel, Edna Kaye, Anna Cruz.

Mighty Minute Programs 1065

Joe Carcione—The Greengrocer, On the Move with Sports and Recreation, Garden Gazette*, Action Report, Going to the Movies, Hank Grant—Hollywood Reporter*, The Tipsters, Good Taste*, In Celebration of Tutankhamun, The Politics of Poison, Pickle Family Circus. **Staff:** David Meblin, Lou Hummel, Roger Blewett, Andrew Meblin.

Warren Miller Productions 716**MIS Syndication 1816**

Victor Awards, Black Achievement Awards, Insects (Secrets of an Alien World). **Staff:** Ruth Vitale, Laura Reitman, John Fortune, Barry Frey, Dave Martin, Gene DeWitt, Jim Shelby, Sue Stohl, Jackie Anderson, Sara Tarrant.

MMT Sales 1500

Television sales rep. **Staff:** Gary Scollard, Neil Kennedy, Doug Balogh, Jack Oken, Roger Goldamer, Sid Gurkin, Jack Lyons, Jon Gluck, Sandi Boesch.

William Morris Agency 1850

Guinness Game, Whew, Name That Tune, Cross Wits, You Bet Your Life, Scribble, Toni Tennille, Fantasies Fulfilled, Press Your Luck, Splash, Pandemonium, Look What They've Done To My Song, So You Think You're Tough, Doc Severinson, Neil Sedaka, Laugh In, Sonny & Cher, Real People. **Staff:** Lou Weiss, Jenny Katzman, Bob Caestani, Barry Weiner, Aaron Cohen.

Multimedia Program Productions 4275

Donahue, Young People's Specials, Archie Campbell Show*, Hank Williams—The Man and His Music*, 14th Annual Music City News Country Awards*, Tribute to Chet Atkins. **Staff:** Donald L. Dahlman, Lee Jackoway, Grant Norlin, Bruce Johansen, Cindy Patrassa, Dick Mincer.

Muscular Dystrophy Association 1020**National Telefilm Associates 3784**

Dean Martin (26)*, Flip Wilson (26)*, Music Country U.S.A. (20)*, Future Flipper (26)*, Stranger Than Fiction (26)*, Search and Rescue—The Alpha Team (26), Bonanza (260), Get Smart (138), Betty Boop (100), High Chaparral (98), Laredo (56), Laramie (64), Car 54, Where Are You? (60), Loretta Young (192), T.H.E. Cat (26), Roy Rogers' The Great Movie Cowboys (26), Victory At Sea (26), Uncommon Valor (26), various feature film and cartoon packages. **Staff:** Bud Groskopf, Arthur S. Gross, Dee Hopkins, Burt Rosenburgh, Barry Bernard, John Herrin, Tom O'Leary, Bill Seymour, Ralph Smith, Ken Harris.

Nationwide Advertising Service 1145**NBC Television Network St. Francis****Bob Neece 1039****Newsweek Broadcasting 1164****New World Pictures 4384**

The Exploitable (12). **Staff:** Roger Corman, Lois Luger, Stanley Sherman, Alice Tapp.

New Zoo Revue 1706**Nicholas Laboratories 1103****A.C. Nielsen 1416**

Television network and local market research services. **Staff:** James D. Lyons, William S. Hamill, Roy H. Anderson, David Traylor, Paul B. Baard, Lou P. West, Mahlon W. Edmonson, Kel Weber, Clay Herrick, Jerry Infantino, William L. Miller, Harold P. Fleig, Robert Nohe, Karl Wyler, Carroll C. Carter, Wayne Cornell, James C. Cote, William M. Chesney, Eugene E. McClure, Dave Harkness, Larry Frerk.

Nielsen-Ferns International 4081

Gino Vaneli Superspecial*, People and Pets (26)*, Portraits of Power (26), Cities (13), Al Oeming—Man of the North (13)*, The Stationary Ark (13). **Staff:** Samuel C. Jephcott, Richard Nielsen, W. Paterson Ferns.

NTN Entertainment 1045

Rockworld (26), Olympic Prelude. **Staff:** Edward P. Noyes.

Official Films 1162**One Pass Video Services 1142****Ontario Distributors Group 400-05****Osmond Television Sales 1116**

Snickle Tickle Library (130), M-M-Mel's Place, Country Roads (26), Eight Best of Donny & Marie (8), Christmas With the Lennon Sisters, A Celebration of Women. **Staff:** David F. Sifford, Beverlie Brewer, Arthur O'Connor.

Jim Owens Productions G1608

Big Al's Doggs (pilot and 26 episodes)*, Hank Williams: The Man and His Music*, 14th Annual Music City News Country Awards*, Best of Music City News Country Awards*, Nashville Salutes America—Part II*, Concert: Behind Prison Walls, A Barbi Doll For Christmas. **Staff:** James W. Owens, Gus Barba, Connie Gossum.

Ozma Broadcast Sales 1056**Paramount Television 1607**

Washington: Behind Closed Doors (12)*, The Top of the Hill (4), Laverne & Shirley (86+), Happy Days Again (142+), Phrase It (130)*, Make Me Laugh (360), The Odd Couple (114), The Brady Bunch (117), Star Trek (79), Star Trek Animated (22), The Brady Kids (22), Mission Impossible (171), Love, American Style (224), The Untouchables (114), The Lucy Show (156), Portfolio I-IX feature packages, Marquee I-III feature packages, The Untouchables (3), Paramount Action Theatre (33). International only: Paramount Feature Library (700+), all

Paramount TV series, Movies of the Week (85+), Bee Gees Special, Pat Boone and Family, John Denver specials (11), Superstunts I & II, UNICEF: A Gift of Song, various miniseries (6). **Staff:** Richard Frank, W. Randolph Reiss, Robert Jacquemin, Leonard J. Grossi, Helen Ricketts, Rick Weidner, Chuck McFadden, Robert Horen, Monte Lounsbury, Kevin Tannehill, Jim Ricks, Greg Meidel, Sid Cohen, Bruce Gordon, Patrick Stambaugh, Joseph Lucas, Peter Cary, Malcolm Vaughn, George Mooratoff, Malcolm Orme, Ramon Perez, Mel Harris, Robert Klingensmith, Chuck Simon, Grant E. Rosenberg, Michael Mellon, Garrett Hart, Leonard Kalcheim, Mike Policare, Marsha Korotyk, Ronald Nelson.

Performance Advertising 800**Peter Rodgers Organization 1806****Peters Griffin Woodward 770, 74, 76**

Staff: Gene Swerdloff, Charles Kinney, Dennis Gillespie, Farrell Reynolds, Ron Collins.

Petry Television 970

Staff: Arthur W. Scott Jr., David S. Allen, George Blinn, Edward Karlik, Albert Rothstein, Bruce Fauser, Peter Goulazian, Edward Aiken, Jeff Lovins, Andrea Cetera, Bill Fagen.

Playback Associates 1061

Weather Report '80, Weather Report '81, Search for Solutions, American Enterprise. **Staff:** James C. Crimmins, Robert Claflin, Webster Golinkin.

Post-Newsweek Stations 1010

Phrase It*, The Presidents, Shorts, Go Tell It... Ben Hooks Reports. **Staff:** Joel Chaseman, Len Giarraputo, Tay Voyer.

Premore Productions 964**Productions Associates 1033****Program Syndication Services 1836****Pro Sports Entertainment G1660**

Super Memories of the Super Bowls (14)*, NFL Review and Preview (21)*, I hope You're Bluffing, Big Buck Bingo. **Staff:** George Fritzinger, Mike Vaughan, Jay Moran.

Ramlic 764**RCA American Communications 1210**

Staff: H.W. Rice, L.T. Driscoll, D.J. Warnock, L. Donato, J.H. Williamson, P. Farmer.

Rhodes Productions 1865

Second City Television (78), Celebrity Concerts (24), Circle of Stars (12), The Cisco Kid (156), Divorce Court (230), Plants Are Like People (52), Disco Break (130), Chi Coltrane, Keystone Komedies (79), Magic*, Mine Eyes Have Seen*, Australians At War*, Just Between Us (130)*, Butcher, Baker (260)*, Dear Toni (130)*, It's a Fact (130)*. **Staff:** Jack E. Rhodes, Ralph V. Cunningham, William G.

Rhodes, Willis R. Tomlinson, J. Richard Deitsch, Bruce A. Genter, Nicholas A. Fasola.

Dan Robinson Broadcasting 1032

Rohrs Television 4072

Jorge Rossi & Associates 1040

Ruff House Television 1156

Rymer & Gersin Associates 823

Sagan Arts/Peanut Butter & Jelly 1044

SFM Media 4272

Mobil Showcase Network, SFM Holiday Network, Your New Day (130), The Adventures of Rin Tin Tin (160), SFM Documentary Network (13), Rin Tin Tin, Sparrow. **Staff:** Stan Moger, Jordan Ringel, John Doscher, James Hergen, Jack Thayer, John Murphy, Virginia Jucius, Janet Radeck.

Show Biz 1101

Pop! Goes the Country (26), Nashville On the Road (26), Backstage At the Grand Ole Opry (26), Dolly! (26), Marty Robbins' Spotlight (24), The Porter Wagoner Show (26), Tony Brown's Journal (24), Gospel Singing Jubilee (26). **Staff:** Reg Dunlap, Stan Sellers, Dick Montgomery, Peggy Romersa, Joyce Simmons.

Silverbach-Lazarus 4472

Laugh-In (130)*, Pandemonium (195)*, Biography II (26), The Littlest Hobo (26)*, Carol Burnett & Friends (150), The New Dick Van Dyke Show (72), The Singing Cowboys Ride Again*, Scared Straight. International only: The Word, The Martian Chronicles, The Crash of Flight 401, The House On Garibaldi Street, The Winds of Kitty Hawk. **Staff:** Alan Silverbach, Herb Lazarus, Dennis Gresham, Gerald Feifer.

Sirocco Enterprises 1900

Good News, Bad News, Norm Crosby's Comedy Shop. **Staff:** Joe Siegman, Paul Roth.

Spot Time 736

Television rep. **Staff:** Carmine F. Patti, Ward Glenn.

Stretch & Sew 1221

Syndicast Services 1907

D.L. Taffner G1711

Three's Company (130), The Benny Hill Show, Hollywood (13), Connections (5)*, King of Kensington (65)*, World At War (52), Children's Animated Classics (12), Wayne & Shuster (70)*. **Staff:** Donald L. Taffner, John P. Fitzgerald, Leo M. Brody, Dick Cignarelli, David Fox, Ed Nugent, Rob McGuire.

Tandem/TAT/PITS 1707

The Sullivans*, The Jeffersons*, One Day At a Time*, Sanford & Son, Good Times, Maude, America 2Night, Fernwood 2Night, The Baxters, Mahalia Jackson Special, Ishi, Fall Line, Who Are the DeBolts and Where Did They Get 19 Kids? International only: Archie Bunker's

Place, Different Strokes, Hello Larry, The Facts of Life, Kings of the Hill, Gore Vidal/Abraham Lincoln project, Mary Hartman, Mary Hartman. **Staff:** Robin French, Gary Lieberthal, Ron Brown, Hal Gaba, Leslie Tobin, Warren Ford, Becky Craig, Michael Ross, Bob Oswaks.

William B. Tanner 1223

TelCom Associates 1436

Programing consultants to television stations, producers and agencies. **Staff:** Herb Jacobs, Grace Jacobs, Ron Kreuger.

Telepictures 4084

Telepictures I (15), American Film Theater (15), Quest of Jonathan Silence, Death of Princess, NBC 1980 Olympic Profiles (25 or 50), Peter Lupus' Body Shop (130), Detective School-One Flight Up (13), 24 Days of Christmas (24), Women of Russia (5), Golden Moment (2), Sacketts (2), Hong Kong: Arrival of Boat 845, National Parent and Child Test. **Staff:** Michael Jay Solomon, Michael Garin, Louis S. Israel, Dick Robertson, Rocco Viglietta, Jody Shapiro, Franz Ellmendorf, Herbert Pearlman, Thomas Schinman.

Teleproductions Gaumont Toyon Room

Telerep 771

Telesound 1144

Custom promotion service for TV stations, syndicated music packages and news themes. **Staff:** Karl H. Sjodahl, Ira Eisenberg.

TeleSPOT Productions 1041

Television Business 1029

Television Syndication Group 1005

Sports Scrapbook (78)*, The Masters of Martial Arts (26)*, Kidoozle (26)*, Team Work (36)*, Success (104), Up For Grabs (39), The Melting Pot (130), Imagine That (26), America Still (52), The Sam Diego Show (65), Country Serenade (26), Remarkable (26), Funny Man (26), Sky's the Limit (27), Coping (130), Master Bridge (26), Sew What's New (78), America Sings (52), Eat Yourself Healthy (78), Down Home USA (52), Sacred Space (39). **Staff:** Jeffrey Smith, Barbara Smith, J. Alan Starr.

Television Syndications 1621

Teleworld 1700

Prestige I (10 domestic, 13 international), BBC Entertainment Specials (6), Laurel and Hardy Laughtoons (120), Star Maidens (13), Castaway (13), Tele 20 Volume II (20), Chiller Package (29), Action Adventure Classics (51). **Staff:** Robert Seidelman, Noah Jacobs, Karen L. Jamison.

Thompson Horton Associates 1167

Time-Life Television 4178

Mismatch, Wild, Wild World of Animals (129), The Real McCoys (224), A Horseman Riding

By (13), All Creatures Great and Small (41), World War II: G.I. Diary (25), Doctor Who (98), Murder Most English (5), Americans (13), The Onedin Line (42), Fall of Eagles (13), Europe, The Mighty Continent (13), War and Peace (19), Civilisation (14), The Ascent of Man (13), America (26), Ten Who Dared (10), An Englishman's Castle (3), Moll Flanders (2), The Africans (6 or 3), The Commanders (7), The Fight Against Slavery (6), Glittering Prizes (6), Pennies From Heaven (6), The Six Wives of Henry VIII (6), Elizabeth R (6), The Search for the Nile (6), The Shirley Bassey Show (6), The First Churchills (12), Dave Allen At Large*, Good Neighbors (29), The Harold Lloyd Show (26), The Dick Van Dyke Harold Lloyd Special, Monty Python's Flying Circus (45), The Goodies (26), Wodehouse Playhouse (20), Fawcett Towers (12), Ripping Yarns (6), The Fall and Rise of Reginald Perrin (21), Vision On (74), Ivanhoe (10), The Black Tulip (6), Little Women (9), The Last of the Mohicans (13), Tom Brown's Schooldays (8), Touring Great Cities (4), Life Around Us (26), The Story Behind the Story (6), Adventure Half-Hours (22), Billy Smart's Circus (4), Window on the World (11), Wilderness Alive! (4), Zarabanda (25), BBC Outlook (12), 30 BBC-TV Specials (30), The Energy Crunch (3), The Making of the President: 1972, Play-of-the-Month (9), Premiere (6), Take 6 Girls (6), Tutankhamun's Egypt (13), When the Boat Comes In (26), Dad's Army (26), Nana (5), China Times Two (2), The Picnic, The Gates of Asia (6), Three Men in a Boat, various feature film packages. **Staff:** Austin O. Furst Jr., William E. Miller, Robert J. Peyton, Robert L. Greenstein, Chips Barrabee, Thomas Todd, Jack Garrison, Jack Donahue, Dennis Emerson, Frank Miller, Maria Daniolos, Wynn Nathan, Stephen Scheffer, Harvey Chertok, Stephen Elsky, Bryon Parkin, Peter Lord, Roy Gibbs, John Grist, John Stringer, Christine Condon, Tom English, Ronnie Marsh, Dan Wilson.

Top Market Television 1549

Staff: James P. McCann, Henry J. O'Neill, Martin E. Golberg.

Total Communication Systems 936

Total Video 901

Traco 835

Trident America Programs 1249

Sandbaggers, Luke's Kingdom, Whickers World, Discovery/Scientists, Secret Hospital. **Staff:** Christina Thomas, William F. Storke, Anne Broadus.

Trident Television Associates 1249

Worldwide television distribution of motion pictures and TV programing. **Staff:** Arthur Zeiger, Elliott Abrams.

TVAC 1154

As We See It (52), Bean Sprouts (6), Carrascollendas (130), Forest Spirits (7), Franco File (10), Gettin' Over (52), Infinity Factory (82), La Bonne Aventure (20), La Esquina (10), Mundo

Real (39), People of the First Light (7), Pacific Bridges (6), Pearls (6), Que Pasa, USA (28), Real People (9), Rebop (52), Sonrisas (39), South by Northwest I & II (10), Vegetable Soup (78), Villa Alegre (208), Watch Your Mouth (26), Getting to Know Me (6)*, From Jumpstreet (20)*, Nation Builders (10)*. **Staff:** Nivette Vicens, Brenda Mabira, Bettye Sweet, Craig Swenson, Pam Fey, Barbara Wilson, Raymond Albertini, Flettene Parks.

TV Cinema Sales 1235

Masterpiece Features (25), Nostalgia Nine (9), Lucky Eleven First-Run Features (11), Special Four Features (4), EMI Features (101), Classic Vintage Westerns (12), Melody Ranch (38)*, Rollin' On the River (52), Barbara McNair Show (30)*, Story Theatre (26)*, George Kirby Show (26)*, Sports Stars (26)*, Musical Variety Specials (17)*, Nutty Squirrel (150). **Staff:** Jerry Weisfeldt, Richard Ostrander, Peter Todgers.

TVNational Releasing 1067

That Joan Rivers Show (260), Christianity—Through the Eyes of the Masters, Features International (30), Features Sci-Fi Action Joe Franklin's Hollywood Memories (26), Princess Knight, Princess Knight (52), Laff-Movies (52), Guns of the Golden West Classics, Shirley Temple Comedy Theatre (7), Kiddie Camera (50), History Machine (50), Toffsy Cartoon Theatre (26). **Staff:** Maurice H. Zouary, Tom J. Corradine, Ken Weldon, Wallace A. Lancton.

TvNs 1029

Computerized news management systems. **Staff:** Jan M. Cheney, Laura Powell.

TVS Television Network G1905

The Man Who Skied Down Everest, College basketball, Sports Minutes, Johnny's Oasis Bar and Grill, Hall of Fame Basketball Game, Olympic Champions, 1980 National High School Cheerleading Championship, Seiko Tennis Tournament, Island Holidays Tennis Tournament. **Staff:** George H. Gallup, Richard J. Hussey, Bill Madden.

Twentieth Century-Fox 1925

The Monte Carlo Show*, T.H.E. Hospital*, Dinah and Friends, Dance Fever, The Jackie Gleason Show, The Guinness Game, That's Hollywood, Numero Uno, The Olympiad, Tourist*, The Sam Diego Show*, M*A*S*H (200), Batman (120), Circus (52), The Ghost and Mrs. Muir (50), Nanny and the Professor (54), Room 222 (113), Land of the Giants (51), Lost in Space (83), Planet of the Apes (14), Voyage To the Bottom of the Sea (110), Century 5, 6, 7, 8, 9, 10 film packages, Fox One, Two and Three, Premiere I, Laurel & Hardy Comedy Classics, Shirley Temple Theatre, Golden Century, cartoons (68), Planet of the Apes. **Staff:** W. Russell Barry, Martin J. Groothuis, Lea Stalmaster, Steven R. Orr, Richard A. Harper, George Paris, Craig Kellem, Harry Chandler, Jerry Greenberg, Steve Astor, Chuck Panama, Fernando Laval, John Walden, Stanley De Covnick, Rene G. Aiu, Peter Baca, Joseph Greene, Jim Puffer, Harry Mulford, Stu Stringfellow, Dennis Juravic, Tom Maples, David Skillman, Lawrence Keller, Gerald Ross, Sheldon A. Saltman, Robert Buchanan.

United Artists Television 3975

The Pink Panther Show (24)*, various feature film packages, Warner Bros. Cartoons, Popeye cartoons, MGM cartoons, MGM shorts, Rat Patrol (58), Outer Limits (49), Gilligan's Island (98), Hollywood and the Stars (31), Mothers-In-Law (56), Patty Duke Show (104). **Staff:** Martin J. Robinson, Andy Coscia, Jack McLaughlin, Selwyn Ginsler, Robert Corona, Paul Kalvin, Murray Oken, Fred A. Watkins, William Wineberg, Helen Killeen, Barton Edward Farber.

UPA Productions of America 1119

Science fiction features (15), Mr. Magoo's Christmas Carol, Uncle Sam Magoo, Mr. Magoo's Snow White, Mr. Magoo color cartoons (130), What's New Mister Magoo (16 or 32)*, Famous Adventures of Mr. Magoo (26), Roy Rogers Show (100), Dick Tracy cartoons (130), All Star Golf (142), Grenoble. **Staff:** Henry G. Saperstein, Lee Cannon, Patricia Duran.

Viacom 4178

Family Feud*, To Tell the Truth*, The Price is Right, Circus (24), A Cosmic Christmas, The Devil and Daniel Mouse, Intergalactic Thanksgiving, Romie-O and Julie-8, Easter Fever*, Hittin' Home, All in the Family (207)*, Grizzly Adams (35), The Bob Newhart Show (142), The Rookies (90), The Mary Tyler Moore Show (168), Gunsmoke (226), Family Affair (138), My Three Sons (160), The Beverly Hillbillies (216), Gomer Pyle (150), Hogan's Heroes (168), The Andy Griffith Show (249), Wild Wild West (104), Perry Mason (245), The Twilight Zone (134), The Dick Van Dyke Show (158), I Love Lucy (179), The Honeymooners (39), The Phil Silvers Show (138), Petticoat Junction (148), Viacom Features VII*, various feature film packages, Terrytoons, The Most Important Person. **Staff:** Ralph M. Baruch, Terrence A. Elkes, Kenneth F. Gorman, Willard Block, William P. Andrews, Todd Gaulocher, Michael Lambert, Robert Goldfarb, Fred Schneider, Jerry Gottlieb, Charles Tolep, Larry Gershman, Brian McGrath, James Marrinan, Michael H. Gerber, Joseph Zaleski, Jerry Kaufer, Don Toye, Jean Goldberg, Richard Moran, Eric Veale, William Stynes, Richard Golden, Kate Kelleher, Susan Perchonock, Sal Campo, May Leung, Richard Reisburg, Peter Dunne, Arnold Messer.

Victory Television 4070-74

Match Game (strip), Match Game PM, Rhoda, Streets of San Francisco, Wide World of People. **Staff:** Jim Victory, Chuck Wolfertz, John Rohrs, Ben Okulski.

Video/Films International 1004

Continental Classics I (11). **Staff:** C. Ray Carlson, Joy Carlson, Leonard Jankowski, JoAnn Jankowski.

Video Tape 1059

Video Transitions 3970

Vidtronics 1635

Video/audio production and post production

services, videotape syndication and distribution, film-to-tape transfer. **Staff:** Jerry Kurtz, Burt Lippman, Neal Rydall, Hugh Hole, Marilyn Davis, Sharon Beverly.

Vipro Syndication 3870, 72, 74

Perspectives on Personal Power*, Financial Management for Women*, Your Taxman*, Paul Harvey Comments, Gigglesnot Hotel, The Fisherman, Dancin' Step By Step, Kup's Show, Winner's Circle, Computer Roulette, Let's Go to the Races, Harness Racing Sweepstakes. **Staff:** Donald J. Frehe, Howard Christensen, Thomas M. Edinger, Gary R. Grandolph, Linda R. Ziegler, Roger Clark, Richard G. Palmer, Paul Eggleston, Michael Wickey, Budd Libby.

Visnews Walnut B

Vitt Media International 1601

The Archies (104), Big Blue Marble (52), Blue Marble Co. Specials (3), Choppy and the Princess (52), American Express Presents Discovery, My Name is Lisa, My Seventeenth Summer, Treasure Island. **Staff:** Richard Olsen, Mike Leder, Lee Block, Dale Glickman.

Warner Bros. Television 3978

Kung Fu (62)*, Wonder Woman (61)*, Roots: The Next Generations (34)*, The Waltons*, Welcome Back, Kotter (95)*, Volume 22 (38)*, The FBI Story (4), Volumes 1A, 2A, 11-21 feature packages, The Bowery Boys (48), Charlie Chan Film Festival (21), Starlite 1-6 feature packages, The Phenomenon of Roots, Roots (12), The David L. Wolper Specials of the Seventies (30), Chico and the Man (88), The FBI (234), Maverick (124), Tarzan (57), F Troop (65), Superman (104), Batman/Superman/Aquaman (69), Porky Pig & Friends (156), Bugs Bunny & Friends (100). **Staff:** Charles D. McGregor, Peter Affe, Ed Donaldson, Bill Seiler, John Louis, Robert Mitchell, Arthur Kananack, Jordon Hellmann, Paul Simon, Ian McCrea, Lee Eulberg.

Weiss Global Enterprises 1715

The Brave Rifles, Our Time, Those Crazy Americans, Custer's Last Stand (15), The Black Coin (15), The Clutching Hand (15), Make Room For Daddy (161), The Funny Farm (26), Voyages of a Queen (130), The Traveler/Northwest Traveler (184), Ski West (39), Craig Kennedy, Criminologist (26), My Little Margie (126), Waterfront (78), The Adventures of Jim Bowie (76), Rocky Jones, Space Ranger (39), Thrill of Your Life (13), Canine Comments (13), The Chuckle Heads (150), Alice (10), Krazy Kid Kartunes (4), Nursery Rhymes (6), various feature film packages. **Staff:** Adrian Weiss, Steven A. Weiss, Lou Israil, George Harper, Ken Weldon, Tom Thuman, Art Jacobs.

Western Union Telegraph 1046

Gene Wilkin Film Syndication TBA

Robert Wold 1639

Worldvision Enterprises 4078

Barnaby Jones (178)*, Little House on the Prairie (170), Holocaust, Freedom Road*,

Elvis*, Birth of the Beatles*, Ordeal of Patty Hearst*, The Don Lane Show*, Against the Wind, The Newlywed Game, Stars on Ice, The Next Step Beyond (24), The Doris Day Show (128), Dark Shadows, Let's Make A Deal, Prime VI (19), Prime V (26), Prime IV (26), Prime III (16), Prime II (16), Prime I (10), Casper, The Friendly Ghost (244), Wonders of the Wild (26), FDR (27), The Irish Rovers (39), Come Along (13), The Wonderful Stories of Professor Kitzel (104), The Mod Squad (124), It Pays to be Ignorant (39), The Jackson Five (23), Discovery (103), Specially For Kids (17), Ben Casey (153), Combat (152), Fabulous Sixties

(10), Roberta Flack, Billy Paul & the Staple Singers, The World of Liberace, Raphael. **Staff:** Kevin O'Sullivan, Jerry Smith, Colin Campbell, Bert Cohen, Howard Lloyd, Eugene Moss, Barry Zajac, Jack Kelley, John Swords, Jerry Rettig, William R. Baffi, John D. Ryan, John Barrett, Jim Thompson, Reggie Jester, Mel Watson, Brian O'Sullivan, Don Colapinto.

Y&R Program Services 1749

Yongestreet Program Services 3984

Adam Young 1062

Ziv International

1027

Little Lulu (26), Angel (50), Captain Harlock (40), Captain Future (52), Candy, Candy (65), Hey Abbott, Fables of the Green Forest (52), The Animators, Spunky and Tadpole (150), Rocky Jones—Space Ranger (39), Musical Telescriptions (1,100), Milestones of the Century (365), Men of Destiny (130), My Little Margie (126), Adventure of Jim Bowie (76), Waterfront (78), Flipsides (13), Feature Library (550). **Staff:** Irv Holender, Alan M. Schwartz, Matt Steinbuch, Olga Chacon, Alan Letz, Terri Woodall.

Eight days in San Francisco

Thursday, Feb. 14

Executive committee meeting. 9 a.m.-2:30 p.m.

Conference committee meeting. 3-4:30 p.m.

Friday, Feb. 15

Station representatives, network and group meetings. 8:30 a.m.-11 p.m.

Board of directors meeting. 8:30 a.m.-3 p.m.

Registration. 2-9 p.m.

Conference committee meeting. 3:30-4:30 p.m.

Saturday, Feb. 16

Station representatives, network and group meetings. 8-10 a.m.

Registration. 9 a.m.-5:30 p.m.

What Is NATPE? Welcoming Session. Producer-moderator: A.R. Van Cantfort, WSB-TV Atlanta, NATPE immediate past president. The present: Chuck Gingold, KATU(TV) Portland, Ore., president. The future: Lucie Salhany, WLVI-TV Boston, first vice president.

Hospitality suites open. 11 a.m.-7 p.m.

Screening of Iris nominees. 11 a.m. Walnut A Room.

Briefing for panel producers and moderators. 11 a.m.-noon.

Sunday, Feb. 17

Registration. 9 a.m.-6 p.m.

Affiliates meetings. 10:30-noon. ABC, Continental Parlors 1, 2 and 3. Moderator: Don Wilburn, WVUE-TV New Orleans. CBS, Imperial Ballroom. Moderator: Steve Currie, KOIN-TV Portland, Ore. NBC, Continental Ballroom 6. Moderator: Carl Stephens, WSFA-TV Montgomery, Ala. **Public Broadcasting Service,** Franciscan Room. Moderator: Peggy Hughes, KAET-TV, Tempe, Ariz., with guest David LeRoy, University of Houston. **Independents,** Pacific Room. Moderators: Don Tillman, WTTV(TV)

San Francisco contacts. BROADCASTING'S editorial and sales departments will be headquartered in suite 1121 of the Hilton during the NATPE convention. On hand will be Dave Berlyn, David Crook, Win Levi, Jay Rubin, Larry Taishoff, Don West and Dave Whitcombe.

Indianapolis, and Clyde Formby, KHTV(TV) Houston, with guests Lee Rich, Lorimar, and Michael Dann, Warner Communications.

Hospitality suites open. Noon-7 p.m.

Screening of Iris nominees. Noon-7 p.m. Walnut A Room.

Station representatives, network and group meetings. 7 p.m.

Monday, Feb. 18

Registration. 8 a.m.-6 p.m.

Opening session. 8:30-9:45 a.m. Continental Ballroom. Call to order: Chuck Gingold, KATU(TV) Portland, Ore., NATPE president. Invocation: the Rev. Miles Riley. Welcome: Cyril Magnin, official greeter for city of San Francisco. Keynote address: Richard A. O'Leary, ABC-owned stations.

Coffee break. 9:45-10 a.m.

The Electronic Church. 10-11 a.m. Continental Ballrooms 4, 5 and 6. Moderator: George McManis, CBS. Participants: the Rev. Ellwood E. Kieser; Dr. Ralph Jennings, United Church of Christ; William E. Fore, National Council of Churches; Rex Humbard; Pat Robertson. Discussant: Representative Lionel Van Deerlin (D-Calif.), chairman of House Communications Subcommittee.

Workshops. 11:15 a.m.-12:30 p.m.

Graphics for the 80's. Hilton Plaza Room. Moderator: Tom Spitz, KNTV San Francisco. Speakers: John Fogler, WCCO-TV Minneapolis; Scott Miller, KATU(TV) Portland, Ore.; Chris Pullman, WGBH-TV Boston; Dick Weise, KTVU(TV) Oakland, Calif., and president of Broadcast Design Association.

Get Me My Lawyer! Franciscan Room. Moderator: Stan Marinoff, WISN-TV Milwaukee. Speakers: Richard L. Barovick, Barovick, Konecky, Braun, Schwartz & Kay, NATPE counsel; Edward Hummers Jr., Federal Communications Bar Association; Larry Perry, "Broadcasting and the Law"; Erwin Krasnow, National Association of Broadcasters. Discussant: Commissioner Joseph Fogarty, FCC.

To Buy Or Not To Buy. Pacific Room. Moderator: Dick Woollen, Metromedia. Speakers: Jim Blake, KSTP-TV Minneapolis; Tom Breen, KTVU(TV) Oakland, Calif.; Don Searle, KCOB(TV) Los Angeles; Bob Temple, KUTV(TV) Salt Lake City.

Past presidents luncheon. 12:45-2:15 p.m. Continental Ballroom. Address: producer Garry Marshall.

Hospitality suites open. 2:30-7 p.m.

Screening of Iris nominees. 2:30-7 p.m.

Tuesday, Feb. 19

Registration. 7:30 a.m.-5 p.m.

Early-bird workshop. 8-8:55 a.m. Imperial Ballroom. *Can You Afford To Be Number One?* Moderator: John Atkinson, WNAC-TV Boston.

Speakers: Kenneth Bagwell, Storer Broadcasting; Anthony Cassara, KTLA(TV) Los Angeles; Robert King, Capital Cities; Ellen B. Sachar, Goldman, Sachs & Co., New York.

General session. 9-10:15 a.m. Continental Ballrooms 4, 5 and 6. *Sex and the Single Station.* Moderator: Phil Donahue. Speakers: Chloe Aaron, Public Broadcasting Service; George Gerbner, University of Pennsylvania; Ann and Ellis Marcus, soap opera writers; Herminio Travesas, NBC. Discussant: Commissioner Anne Jones, FCC.

Coffee break. 10:15-10:30 a.m.

Workshops. 10:30-11:45 a.m.

Small World. Continental Parlors 1, 2 and 3. Part I—Moderator: Lawrence Gershman, Viacom. Speakers: Bruce Gordon, Paramount Television; John Pearson, John Pearson International; Robert Peyton, Time-Life Television; Michael Jay Solomon, Telepictures Corp. Part II—Moderator: Joseph Wallach, TV Globo of Brazil. Speakers: Hernan Perez Belisario, Radio Caracas Television; Fred Cohen, Cohen Associates; Marie Christine Grollemund, French Television I; Leslie Halliwell, ITV; Manfred Schutze, ZDF, West Germany.

Producing Producers. Continental Parlors 7, 8 and 9. Moderator: Phil Arrone, KGMB-TV Honolulu. Speakers: Warren Baker, KNBC-TV Los Angeles; Melanie Donahue, WDCW-TV Washington; John Hutchinson, WATV-TV Charlotte, N.C.; B. Ziggy Stone, KRON-TV San Francisco; Steve Michelson, One Pass Productions.

How To Use Your Rep To Improve Your Ratings. Franciscan Room. Moderator: Linda Rios, KENS-TV San Antonio, Tex. Panelists: Ed Aiken, Petry; Alan Bennett, Katz Agency; Larry Lynch, Blair; Dean McCarthy, HRP; Gene Swerdlow, PGW.

Luncheon. Noon-1:45 p.m. Continental Parlors 4, 5 and 6. Report of NATPE Educational Foundation by Chairman Lew Klein. Presentation of Mort Rosenman and Lee Waller Memorial Scholarships by Co-chairmen Ron Klayman, WMC-TV Memphis, and Al Taylor, WKYT-TV Lexington, Ky. Address: Henry Geller, director, National Telecommunications and Information Administration.

Hospitality suites open. 2-5 p.m.

Screening of Iris nominees. 2-5 p.m.

Iris Awards. 6:30-8:30 p.m. San Francisco Masonic Hall (buses begin leaving Hilton at 5:15 p.m.). Host: Hal Linden.

International buffet gala. 8:00-10:30 p.m. Hilton Continental Ballroom.

Wednesday, Feb. 20

Registration. 8:30 a.m.-6 p.m.

Workshops. 9-10:15 a.m.

Accounting 101. Continental Ballrooms 4, 5 and 6. Moderator: Ron Gold, WTAF-TV Philadelphia. Speakers: Jayne Boyd, WTSP-TV Tampa, Fla.; Gordon King, Post-Newsweek Stations; Ray Rajewski, Taft Broadcasting; Joe Seaver, KRON-TV San Francisco.

Stress 'U Getcha! Continental Parlors 7, 8 and 9. Moderator: Stewart Park, KNTV(TV) San Jose, Calif. Speaker: Lewis Graham, Stanford University.

Technology for Program Executives. Imperial Ballroom. Moderator: Charles W. Larsen, WNBC-TV New York. Speakers: Duffy Sasser, NBC; Lee Pardee, Metrotape West; Larry Pozzi, KRON-TV San Francisco; Dan Wells, Public Broadcasting Service.

Coffee Break. 10:15-10:30 a.m.

General session. 10:30-11:45 a.m. Continental Ballrooms 4, 5 and 6. *New Trends in Syndication.* Moderator: John Goldhammer, KABC-TV Los Angeles. Speakers: Madelyn Goldberg, Time-Life Television; Harvey Seslowsky, Film Service Corp.; Len Koch, Syndicast; Tay Voye, Post-Newsweek Stations.

Luncheon. Noon-1:45 p.m. Continental Ballrooms 4, 5 and 6. *Children's television panel*—Remarks by Commissioner Abbott Washburn, FCC. Panelists: Peggy Charren, Action for Children's Television; Nina Cornell, FCC; Gene Mater, CBS/Broadcast Group; Charles Winnick, City University of New York. A report from the *All Industry Television Music License Committee* by Les Arries, chairman.

Meeting of broadcast associations. 2-3 p.m.

Screening of Iris nominees. 2-5 p.m.

Hospitality suites open. 2-7 p.m.

Thursday, Feb. 21

Registration. 7:30 a.m.-noon.

Early bird workshop. 8-8:55 a.m. Continental Parlors 1, 2 and 3. *A Decade of Prime Access.* Moderator: Bruce Marson, WCVB-TV Boston. Speakers: Bill Andrews, Viacom; Pat Cramer, WTVN(TV) Columbus, Ohio; Jeff Greenfield, CBS; Richard E. Wiley, former FCC chairman.

General session. 9-11 a.m. Continental Parlors 4, 5 and 6. *Part I: Television 1980.* Moderator: Elie Abel, Dave Butterfield, Management Analysis Corp., presents a NATPE-commissioned report on the current state of the medium and a projection of trends. Robert Schultz, Video Probe Index, presents a report on the behavior of TV households with multiple video sources. *Part II: Television 1990.* Speakers: Dick Belkin, Lee Enterprises; Joel Chaseman, Post-Newsweek Stations; James Fiedler, DiscoVision; Herb Granath, ABC Video Enterprises; Larry Grossman, Public Broadcasting Service; Benjamin Hooks, National Association for the Advancement of Colored People; George Koehler, Gateway Communications; Marvin Koslow, Bristol-Myers; Commissioner James Quello, FCC; Jack Valenti, Motion Picture Association of America; Thomas Wheeler, National Cable Television Association; Robert J. Worthington, Association of Independent Television Stations; Vladimir Zworykin, RCA.

Coffee break. 11-11:15 a.m.

New York preview. 11:15-11:45 a.m. Continental Parlors 1, 2 and 3. Moderator: Lucie Salhany, WJVI-TV Boston and NATPE first vice president. An explanation of the 1981 conference and the new exhibit-hall concept for the transition years 1981-84.

Annual business meeting and elections. Noon-1 p.m. Continental Parlors 1, 2 and 3.

Meeting of 1980-81 conference committee. 1 p.m.

Social notes. Not all of the activities at the upcoming National Association of Television Program Executives conference involve speakers, panels and wheeling and dealing. The day can start with wake-up exercises led by American Television Syndication's Ed Allen in the San Francisco Hilton's Franciscan Room (8-8:30 a.m.), and end with a preview of Orion Pictures' "Simon" at the Warwick Theater.

Eastman Kodak will be host in the delegate and spouse lounge in the Hilton's California Room. Columbia Pictures Television is taking care of coffee breaks. Iris award nominees can be screened in the Hilton's Walnut A Room.

On Sunday morning (Feb. 17), there's a choice of a Rex Humbard gospel breakfast (9-10:15, Imperial Ballroom) or a Catholic mass celebrated by Father Ellwood Kieser (9:30-10:15, Pacific Room). The NATPE Clairol Crown tennis tournament for spouses and guests, from Lexington Broadcast Services on behalf of Bristol-Myers Co., runs from 10 a.m. to 3 p.m. in the San Francisco Tennis Club.

On Monday, courtesy of Multimedia Program Productions, there's a Phil Donahue brunch and show for spouses and guests at the Hyatt Hotel, Union Square, from 10:30 a.m. to 2 p.m. That evening, there's a screening of *An Evening in Brazil*, from the Public Broadcasting Service, Viacom and TV Globo of Brazil (Continental Ballrooms 4, 5 and 6), or the "Simon" Hollywood preview, (9-11 p.m., Warwick Theater).

Tuesday afternoon, Group W Productions is providing a John Davidson brunch and show (11:30 a.m.-2 p.m., Venetian Room, Fairmont hotel). Tuesday night, after the Iris awards and dinner, Colbert Television Sales and Barry & Enright are offering cocktails, dessert and the dance music of Ernie Hecksacher and the Fairmont Society Orchestra (10 p.m.-1:30 a.m., Imperial Ballroom). Or from Twentieth Century-Fox Television, there's cocktails, dessert and dancing at a Fox Fanfare Party (10 p.m.-1:30 a.m., Hilton Plaza Ballroom).

For events outside the Hilton hotel, transportation will be provided.

17th annual conference



san francisco

program

compliments of

1880



1980

A 100-year start on tomorrow



Panelists:

Chloe Aaron, PBS, Washington
George Gerbner, The Annenberg School,
University of Pennsylvania, Philadelphia
Ann and Ellis Marcus, Columbia
Pictures Television, Burbank
Herminio Traviesas, NBC, New York

Discussant: The Honorable Anne P. Jones,
FCC, Washington

10:15am - 10:30am

Coffee Break

(East Lounge—Ballroom Floor)

10:30am - 11:45am

Three Concurrent Workshops

**Workshop A—SMALL WORLD: THE
INTERNATIONAL PICTURE**

(Continental Parlors 1,2,3—Ballroom
Floor)

*Introduction: Bob Bernstein, March Five
Inc., New York—Panel Producer*

Part I

Moderator: Larry Gershman, Viacom
Enterprises, New York

Panelists:

Bruce Gordon, Paramount
Television Distribution, New York
John Pearson, John Pearson
International, Beverly Hills
Bob Peyton, Time-Life
Television, New York
Michael Jay Solomon,
Telepictures Corp, New York

Part II

Moderator: Joseph Wallach,
TV Globo Network of Brazil,
Rio de Janeiro

Panelists:

Hernan Perez Belisario,
Radio Caracas Television, Caracas
Fred Cohen, Fred Cohen
Associates, Washington
Marie-Christine Grollemund,
French Television I, Paris
Leslie Halliwell, ITV, London



**Larry
Gershman**



**Joseph
Wallach**



Phil Arnone

11:30am - 2:00pm

Noon - 1:45pm



Henry Geller

2:00pm - 5:00pm

2:00pm - 5:00pm

**Workshop B—PRODUCING
PRODUCERS—THE NEW ROLE OF
THE LOCAL PRODUCER**

(Continental Parlors 7,8,9—Ballroom
Floor)

Producer/

Moderator: Phil Arnone, KQMB-TV Honolulu

Panelists:

Warren Baker, KNBC Los Angeles
Melanie Donahoe, WDMV-TV
Washington
John Hutchinson, WBTV Charlotte
Steve Michaelson, One Pass Video
Productions, San Francisco
B. Ziggy Stone, KRON-TV
San Francisco

**Workshop C—HOW TO UTILIZE
YOUR REP TO IMPROVE YOUR
RATINGS**

(Franciscan Room—Ballroom Floor)

Producer/

Moderator: Linda Rios, KENS-TV
San Antonio

Panelists:

Ed Aiken, Petry, New York
Alan Bennett, Katz, New York
Larry Lynch, Blair, New York
Dean McCarthy, HRP, New York
Gene Swerdloff, PGW, New York

**Spouse Activity—John Davidson
Luncheon**

(Fairmont Hotel, Venetian Room—
Buses leave Hilton Taylor Street
Entrance at 11:00am.)

**Luncheon Honoring NATPE Board
of Directors**

(Continental Ballrooms 4,5,6—Ballroom
Floor)

Call to Order: Chuck Gingold, WABC-TV New
York; President, NATPE

NATPE Educational Foundation Report:
Lew Klein, Gateway Communications,
Cherry Hill

Presentation of Rosenman and Waller
Memorial Scholarship Awards:
Ron Klayman, WMC-TV Memphis
Al Taylor, WKYT-TV Lexington

Address: The Honorable Henry Geller,
Assistant Secretary for Communication
and Information, Department of Com-
merce, Washington

**Screening of Programs Nominated
for Iris Awards**

(Walnut A—4th Floor Main)

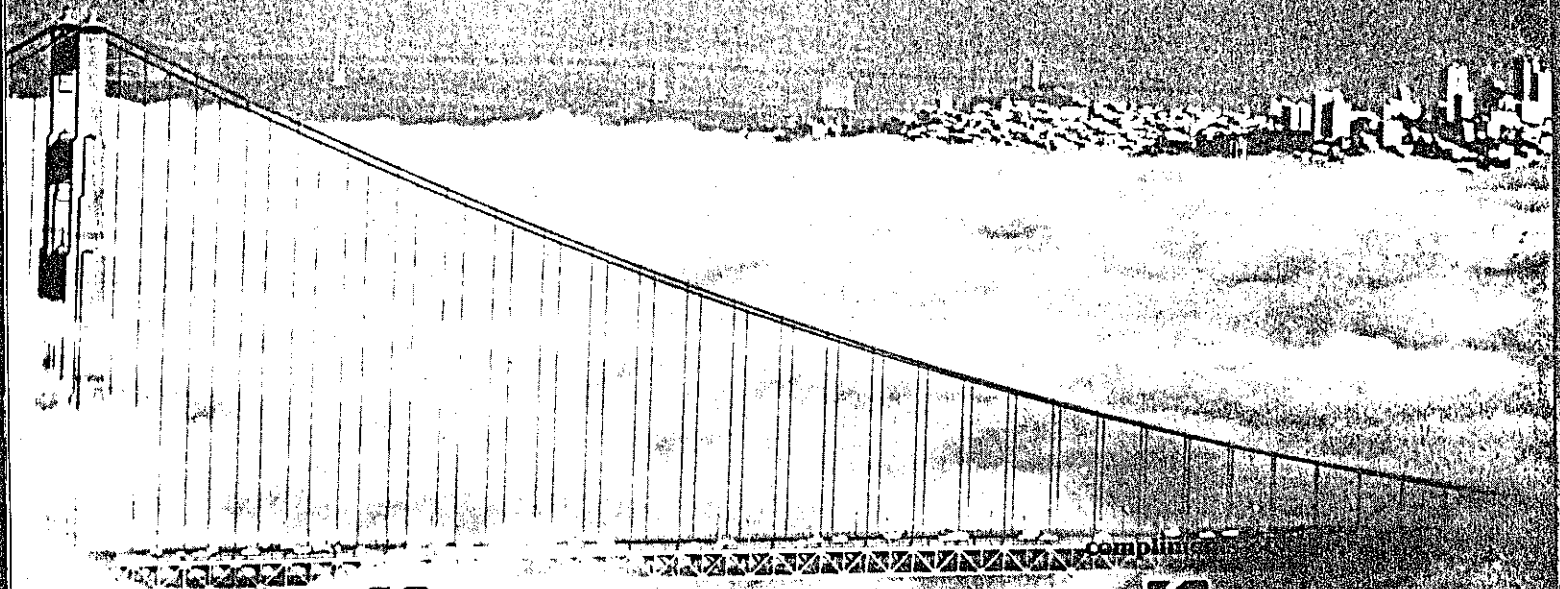
Hospitality Suites Open

17th
annual conference



san francisco

program



1880  1980

A 100-year start on tomorrow

1880  1980

A 100-year start on tomorrow

welcome!

The 17th Annual Conference of the National Association of Television Program Executives will undoubtedly be pivotal in terms of the growth and expansion of our burgeoning organization. Your board has committed to the selection of a full-time executive director; various significant by-law changes are being recommended for your approval; and by 1984, we anticipate a full exhibition format, obviating the necessity to utilize the current outdated and inequitable hospitality suites.



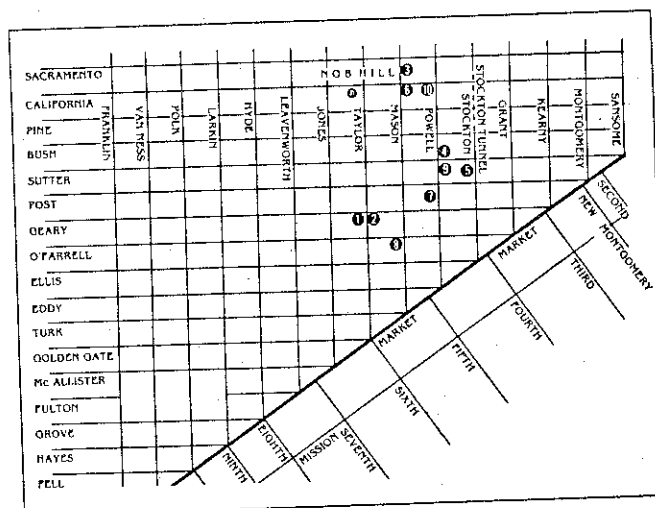
Over and above the improved access to syndicators, which we have carefully structured for the benefit of all, our program plans genuinely speak to the issues of the 80's. Subjects include: new technology, programming and the law, paid religion, stress, the new role of the local producer, how to use your rep, a crystal ball look at television by the year 1990, and a variety of other stimulating general sessions and workshops.

We hope the San Francisco conference will be both enjoyable and informative and, most important, provide you with some of the incentive you will need to cope with the immense spectrum of programming options for the 80's.

Chuck Gingold
President, NATPE

conference planner and record book

Street Plan of San Francisco, Including Numbers Indicating Hotel Locations



HOTELS

- | | |
|--------------------------|-------------------------------------|
| 1. Bellevue | 7. St. Francis |
| 2. Clift | 8. S.F. Hilton (Headquarters hotel) |
| 3. Fairmont | 9. Sir Francis Drake |
| 4. Holiday Inn/Union Sq. | 10. Stanford Court |
| 5. Hyatt/Union Sq. | A. Masonic Auditorium |
| 6. Mark Hopkins | |

NATPE has done everything possible to assure the accuracy of information in this program up until printing deadlines. Omissions or changes occurring thereafter were beyond its control. The Association extends its sincere regrets for those affected by late changes or errors.

executive committee

President	Chuck Gingold WABC-TV New York
First Vice President	Lucille Salhany Taft Broadcasting, Philadelphia
Second Vice President	John E. Goldhammer KABC-TV Los Angeles
Secretary/Treasurer	Pat Evans Lancaster
Immediate Past President	A.R. Van Cantfort WSB-TV Atlanta

board of directors

Class of 1979

Don Dahlman	Multimedia Program Productions, Cincinnati
Judy Girard	WBAL-TV Baltimore
Ed Jones	WDVM-TV Washington
Chuck Larsen	WNBC-TV New York
Stan Marinoff	WISN-TV Milwaukee

Class of 1980

Steve Currie	KOIN-TV Portland
Joe Goldfarb	ICM Television Marketing Los Angeles
Wes Harris	NBC Owned Stations New York
Ron Klayman	WMC-TV Memphis
Stew Park	KNTV San Jose

Class of 1981

Phil Corvo	KGTV San Diego
Ron Gold	WTAF-TV Philadelphia
Sandra Pastoor	WXIX-TV Cincinnati
J. Al Taylor	WKYT-TV Lexington

staff

Richard L. Barovick	Counsel <i>Barovick, Konecky, Braun, Schwartz & Kay, New York</i>
Robert A. Bernstein	Director of Public Relations <i>March Five Inc., New York</i>
Dick Block	Consultant <i>Hollywood</i>

natpe 80 conference committee



Conference Chairman
Steve Currie,
KOIN-TV Portland



Associate Chairman
Stew Park,
KNTV San Jose



Facilities
Brooke Sectorsky,
KTVU Oakland



Awards Producer
Chuck Snyder,
KRON-TV San Francisco



Spouse/Guest Activities
Sandra Pastoor,
WXIX-TV Cincinnati



**Awards Selection
Chairman**
Chuck Larsen, WNBC-TV New York



Talent Coordinator
John Goldhammer,
KABC-TV Los Angeles



Registration
Lucille Salhany, Taft
Broadcasting, Philadelphia

Credits usually go on the back page, but this year they are up front because of the extraordinary support and generosity extended by our friends in the industry. To those listed below, and to the many others who are not listed, NATPE extends its sincere gratitude.

special thanks

**Barry & Enright Productions and Colbert
Television Sales**

*Starlight Dance and Cocktail Party at Gala
following Iris Awards*

Columbia Pictures Television

Coffee Breaks

Eastman Kodak Company

*Printing of Conference Program, Delegate and
Spouse Lounge and Underwriting of Opening
Session Multimedia Presentation*

Gold Key Entertainment

Ben Vereen

Magnetic Audio/Video Products

Division of 3M Company

Buses to and from Iris Awards

One Pass Video, San Francisco

Technical Facilities for All Sessions

Twentieth Century-Fox Television

*Fox Fanfare Party and Cocktail Party at Gala
following Iris Awards*

Viacom Enterprises

Printing of Iris Awards Program

and more thanks

A.C. Nielsen Company

Printing of Registration Lists

American Television Syndication

Wake-Up Exercises

**BIAS—Broadcast Division of Data
Communications Corporation**

Automatic Registration Compilation

Group W Productions

Tuesday Spouse Luncheon

**Lexington Broadcast Services on behalf of
Bristol-Myers Company**

Tennis Tournament

Multimedia Program Productions

Monday Spouse Brunch & Fashion Show

Orion Pictures

Monday Night Movie

and still more thanks

Arvin Echo

Electronic Still Store

Chronicle Productions

Archival Tape of Iris Awards

PBS/TV Globo/Viacom Enterprises

Monday Night Cocktail Party

Ron Bolts

Conference Announcer

San Francisco Convention Bureau

Conference Program Cover Photograph

San Francisco State University

Pages

WATCH Magazine

Message Center

Most conference sessions are being recorded on audio tape. Cassettes are available for purchase at the MOBILTAPE desk in the NATPE registration area or may be ordered from:

MOBILTAPE
1741 Gardena Avenue
Glendale, CA 91204
213-244-8122

natpe 80 conference schedule

friday / february 15

- 2:00pm - 9:00pm **NATPE Registration Open**
(East Lounge—Ballroom Floor)
- 5:00pm - 9:00pm **Delegate and Spouse Lounge Open**
(California Room—Ballroom Floor)

saturday / february 16

- 9:00am - 5:30pm **NATPE Registration Open**
(East Lounge—Ballroom Floor)
- 9:00am - 6:00pm **Delegate and Spouse Lounge Open**
(California Room—Ballroom Floor)
- 10:00am - 11:00am **WHAT IS NATPE?**
(Pacific Room—Lobby Floor)
Welcoming session for new and old members, spouses and guests. Continental breakfast.
- PAST** A.R. Van Cantfort, WSB-TV Atlanta; Past President, NATPE
- PRESENT** Chuck Gingold, WABC-TV New York; President, NATPE
- FUTURE** Lucie Salhany, Taft Broadcasting, Philadelphia; First Vice President, NATPE
- 11:00am - 7:00pm **Screening of Programs Nominated for Iris Awards**
(Walnut A—4th Floor Main)
- 11:00am - 7:00pm **Hospitality Suites Open**

sunday / february 17

- 8:00am - 8:30am **Spouse Activity—Wake-Up Exercises with Ed Allen**
(Franciscan Room—Ballroom Floor)
- 9:00am **Conference Registration List**
Now Available at NATPE Registration Desk
- 9:00am - 10:15am **Rex Humbard Breakfast**
(Imperial Ballroom—Ballroom Floor)
- 9:00 am - 6:00pm **NATPE Registration Open**
(East Lounge—Ballroom Floor)
- 9:00 am - 6:00pm **Delegate and Spouse Lounge Open**
(California Room—Ballroom Floor)
- 9:30am - 10:15am **Catholic Mass—Father Ellwood Kieser, C.S.P.**
(Pacific Room—Lobby Floor)
- 10:00am - 3:00pm **Spouse Activity—Clairol Crown Tennis Tournament**
(San Francisco Tennis Club at Fifth & Brannan Streets—Buses leave from Hilton Taylor Street Entrance at 9:30am.)

AFFILIATES AND INDEPENDENTS MEETINGS



Don Wilburn

ABC—Don Wilburn, WVUE New Orleans
(Continental Ballroom 4—Continental Parlors 1,2,3—Ballroom Floor)



Steve Currie

CBS—Steve Currie, KOIN-TV Portland
(Hilton Plaza Room—Lobby Floor)



Clyde Formby



Don Tillman

INDEPENDENTS—
Clyde Formby, KHTV Houston
Don Tillman, WTTV Bloomington
(Pacific Room—Lobby Floor)



Carl Stephens

NBC—Carl Stephens, WSFA-TV Montgomery
(Continental Ballroom 6 and Continental Parlors 7,8,9—Ballroom Floor)



Peggy Hughes

PBS—Peggy Hughes, KAET Phoenix
(Franciscan Room—Ballroom Floor)

Noon - 7:00pm

Screening of Programs Nominated for Iris Awards

(Walnut A—4th Floor Main)

Noon - 7:00pm

Hospitality Suites Open

monday / february 18

8:00am - 8:30am

Spouse Activity—Wake-Up Exercises with Ed Allen
(Franciscan Room—Ballroom Floor)

8:00am - 6:00pm

NATPE Registration Open
(East Lounge—Ballroom Floor)

8:00am - 6:00pm

Delegate and Spouse Lounge Open
(California Room—Ballroom Floor)

8:30am - 9:45am

Opening General Session
(Continental Ballroom—Ballroom Floor)

Call to Order: Chuck Gingold, WABC-TV
New York; President, NATPE

Invocation: Miles Riley, Archdiocese of San Francisco

Welcome: Cyril Magnin, Chief of Protocol, City of San Francisco



Richard A. O'Leary

9:45am - 10:00am

10:00am - 11:00am



George McManus

10:30am - 2:00pm

11:15am-12:30pm



Tom Spitz

"Things to Come—A Preview of NATPE 80"
A multimedia extravaganza

Executive Producer: Brooke Spectorsky,
KTVU Oakland

Keynote Address: Richard A. O'Leary,
President, ABC Owned Television Stations, New York

Coffee Break

(East Lounge—Ballroom Floor)

General Session

THE ELECTRONIC CHURCH
(Continental Ballrooms 4,5,6—Ballroom Floor)

Introduction: Ray Alexander, WBRZ Baton Rouge, Panel Producer

Moderator:

George McManus, CBS Radio, San Francisco

Panelists:

William Fore, National Council of Churches in the USA, New York

Rex Humbard, Akron

Ralph Jennings, United Church of Christ, New York

Ellwood Kieser, Paulist Productions, Pacific Palisades

Pat Robertson, Christian Broadcasting Network, Virginia Beach

Discussant:

The Honorable Lionel Van Deerlin, Chairman, House Subcommittee on Communications

Spouse Activity—Phil Donahue

Brunch and Fashion Show
(Hyatt Union Square—Plaza Square Ballroom)

Three Concurrent Workshops Workshop A—GRAPHICS FOR THE EIGHTIES

(Hilton Plaza Room—Lobby Floor)

Producer/

Moderator: Tom Spitz, KBHK-TV San Francisco

Panelists:
John Fogler, WCCO-TV Minneapolis
Scott Miller, KATU Portland
Chris Pullman, WGBH-TV Boston
Dick Weise, KTVU Oakland

Workshop B—GET ME MY LAWYER!
(Franciscan Room—Ballroom Floor)

Producer/
Moderator: Stan Marinoff, WISN-TV
Milwaukee

Panelists:
Richard L. Barovick—Barovick,
Konecky, Braun, Schwartz & Kay, New
York
Edward W. Hummers, Jr.—Fletcher,
Heald & Hildreth, Washington
Erwin Krasnow—NAB, Washington
Larry Perry—*Broadcasting and the Law*,
Knoxville



Stan Marinoff

**Workshop C—TO BUY OR NOT TO
BUY**

(Pacific Room—Lobby Floor)

Moderator: Dick Woollen, Metromedia
Television, Los Angeles

Panelists: James Blake, KTSP-TV
Minneapolis
Tom Breen, KTVU Oakland—
Panel Producer

Don Searle, KCOP Los Angeles
Bob Temple, KUTV Salt Lake City



Dick Woollen

12:45pm - 2:15pm



Garry Marshall

2:30pm - 7:00pm

**Luncheon Honoring NATPE Past
Presidents**

(Continental Ballrooms 4,5,6 and Con-
tinental Parlors 1,2,3—Ballroom Floor)

Call to Order: Chuck Gingold, WABC-TV New
York; President, NATPE

Address: Garry Marshall—Creator/Executive
Producer, Hollywood

**Screening of Programs Nominated
for Iris Awards**

(Walnut A—4th Floor Main)

Hospitality Suites Open

**An Evening in Brazil—
Cocktail Party**

(Continental Ballrooms 4,5,6—Ballroom
Floor)

2:30pm - 7:00pm

7:00pm - 8:30pm

9:00pm -

NATPE Hollywood Premiere
(Warfield Theatre, 982 Market Street—
between Fifth and Sixth Streets)

Orion Pictures Presents

"SIMON"

starring
Alan Arkin

with
Madeline Kahn

Written and Directed
by Marshall Brickman
Produced by Martin Bergman

tuesday / february 19

7:30am - 5:00pm

NATPE Registration Open
(East Lounge—Ballroom Floor)

7:30am - 5:00pm

Delegate and Spouse Lounge Open
(California Room—Ballroom Floor)

8:00am - 8:30am

**Spouse Activity—Wake-Up
Exercises with Ed Allen**
(Franciscan Room—Ballroom
Floor)

8:00am - 8:55am

Early Bird General Session
CAN YOU AFFORD TO BE NUMBER ONE?
(Imperial Ballroom—Ballroom Floor)



John Atkinson

Producer/
Moderator: John Atkinson, WNAC-TV Boston

Panelists:
Ken Bagwell, Storer Broadcasting,
Miami Beach
Tony Cassara, KTLA Los Angeles
Bob King, Capital Cities
Communications, Philadelphia
Ellen Sachar, Goldman-Sachs,
New York

9:00am - 10:15am



Phil Donahue

General Session

SEX AND THE SINGLE STATION
(Continental Ballrooms 4,5,6—Ballroom
Floor)

Introduction: Richard Thrall, Multimedia
Broadcasting, Cincinnati
Panel Producer

Moderator: Phil Donahue

Panelists:

Chloe Aaron, PBS, Washington
George Gerbner, The Annenberg School,
University of Pennsylvania, Philadelphia
Ann and Ellis Marcus, Columbia
Pictures Television, Burbank
Herminio Traviesas, NBC, New York
Discussant: The Honorable Anne P. Jones,
FCC, Washington

10:15am - 10:30am

Coffee Break

(East Lounge—Ballroom Floor)

10:30am - 11:45am

Three Concurrent Workshops

**Workshop A—SMALL WORLD: THE
INTERNATIONAL PICTURE**

(Continental Parlors 1,2,3—Ballroom
Floor)

*Introduction: Bob Bernstein, March Five
Inc., New York—Panel Producer*

Part I

Moderator:

Larry Gershman, Viacom
Enterprises, New York

Panelists:

Bruce Gordon, Paramount
Television Distribution, New York
John Pearson, John Pearson
International, Beverly Hills
Bob Peyton, Time-Life
Television, New York
Michael Jay Solomon,
Telepictures Corp, New York

Part II

Moderator:

Joseph Wallach, TV Globo Network
of Brazil, Rio de Janeiro

Panelists:

Hernan Perez Belisario,
Radio Caracas Television, Caracas
Fred Cohen, Fred Cohen
Associates, Washington
Marie-Christine Grollemund,
French Television I, Paris
Leslie Halliwell, ITV, London



**Larry
Gershman**



**Joseph
Wallach**



Phil Arnone



Linda Rios

11:30am - 2:00pm

Noon - 1:45pm



Henry Geller

2:00pm - 5:00pm

2:00pm - 5:00pm

**Workshop B—PRODUCING
PRODUCERS—THE NEW ROLE OF
THE LOCAL PRODUCER**

(Continental Parlors 7,8,9—Ballroom
Floor)

Producer/

Moderator: Phil Arnone, KGMB-TV Honolulu

Panelists:

Warren Baker, KNBC Los Angeles
Melanie Donahoe, WDVM-TV
Washington
John Hutchinson, WBTV Charlotte
Steve Michaelson, One Pass Video
Productions, San Francisco
B. Ziggy Stone, KRON-TV
San Francisco

**Workshop C—HOW TO UTILIZE
YOUR REP TO IMPROVE YOUR
RATINGS**

(Franciscan Room—Ballroom Floor)

Producer/

Moderator: Linda Rios, KENS-TV
San Antonio

Panelists:

Ed Aiken, Petry, New York
Alan Bennett, Katz, New York
Larry Lynch, Blair, New York
Dean McCarthy, HRP, New York
Gene Swerdloff, PGW, New York

Spouse Activity—John Davidson

Luncheon

(Fairmont Hotel, Venetian Room—
Buses leave Hilton Taylor Street
Entrance at 11:00am.)

**Luncheon Honoring NATPE Board
of Directors**

(Continental Ballrooms 4,5,6—Ballroom
Floor)

Call to Order: Chuck Gingold, WABC-TV New
York; President, NATPE

NATPE Educational Foundation Report:
Lew Klein, Gateway Communications,
Cherry Hill

Presentation of Rosenman and Waller
Memorial Scholarship Awards:

Ron Klayman, WMC-TV Memphis
Al Taylor, WKYT-TV Lexington

Address: The Honorable Henry Geller,
Assistant Secretary for Communication
and Information, Department of Com-
merce, Washington

**Screening of Programs Nominated
for Iris Awards**

(Walnut A—4th Floor Main)

Hospitality Suites Open

A Memorable Star Studded Evening

5:15pm - 6:15pm

Buses leave for IRIS AWARDS,
Hilton Taylor Street Entrance.
Return following show.
Additional tickets may be purchased
at Masonic Auditorium.

6:30pm - 8:30pm

THE IRIS AWARDS

The Masonic Auditorium
(California at Taylor Streets)

Starring Hal Linden
Special Guest Star Ben Vereen
Musical Director Nelson Riddle
Producer: Chuck Snyder,
KRON-TV San Francisco

8:45pm -

INTERNATIONAL BUFFET & GALA

San Francisco Hilton
(Continental Ballroom—Ballroom Floor)

Producer: Stew Park, KNTV San Jose

9:30pm -

BARRY / ENRIGHT / COLBERT STARLIGHT DANCE ERNIE HECKSCHER'S ORCHESTRA

(Imperial Ballroom—Ballroom Floor)

9:30pm -

FOX FANFARE PARTY THE NEW SOUNDS OF THE 80's

(Hilton Plaza Ballroom—Lobby Floor)

wednesday / february 20

8:00am - 8:30am

**Spouse Activity—Wake-up
Exercises with Ed Allen**
(Franciscan Room—Ballroom
Floor)

8:30am - 6:00pm

NATPE Registration Open
(East Lounge—Ballroom Floor)

8:30am - 6:00pm

Delegate and Spouse Lounge Open
(California Room—Ballroom Floor)

9:00am - 10:15am



Ron Gold



Stew Park



Chuck Larsen

10:15am - 10:30am

10:30am - 11:45am



John
Goldhammer

12:00 - 2:00

Three Concurrent Workshops

Workshop A—PROGRAM DEPT. ACCOUNTING 101

(Continental Parlors 1,2,3—Ballroom
Floor)

Producer/

Moderator: Ron Gold, WTAF-TV Philadelphia

Panelists:

Jayne Boyd, WTSP-TV Tampa
Gordon King, Post-Newsweek Stations
Washington
Ray Rajewski, Taft Broadcasting,
Cincinnati
Joe Seaver, KRON-TV San Francisco

Workshop B—STRESS'LL GETCHAI

(Continental Parlors 7,8,9—Ballroom
Floor)

Producer/

Moderator: Stew Park, KNTV San Jose

Speaker: Lewis Graham, Heart Disease
Prevention Program, Stanford
University

Workshop C—TECHNOLOGY FOR PROGRAM EXECUTIVES

(Continental Ballrooms 4,5,6—Ballroom
Level)

Producer/

Moderator: Chuck Larsen, WNBC-TV
New York

Panelists:

Lee Pardee, MetroTape West,
Los Angeles
Larry Pozzi, KRON-TV
San Francisco
Duffy Sasser, NBC Owned Stations,
New York
Dan Wells, PBS, Washington

Coffee Break

(East Lounge—Ballroom Floor)

General Session

NEW TRENDS IN SYNDICATION

(Imperial Ballroom—Ballroom Floor)

Producer/

Moderator: John Goldhammer, KABC-TV
Los Angeles

Panelists:

Madelyn Goldberg, Time-Life
Television, New York
Len Koch, Syndicast Services, New York
Harvey Seslowsky, Film Service Corp.,
New York
Tay Vaye, Post-Newsweek Stations,
Los Angeles

MIKE DOUGLAS LUNCH - SPOUSE
by SYNDICAST

Noon - 1:45pm



Bob Keeshan

Luncheon Honoring Broadcast Associations

(Continental Ballrooms 4,5,6—Ballroom Floor)

Call To Order: Chuck Gingold, WABC-TV New York; President, NATPE

ISSUES IN CHILDREN'S PROGRAMMING

Moderator: Bob Keeshan

Prefatory Remarks: The Honorable Abbott Washburn, FCC, Washington

Panelists:

Peggy Charren, ACT, Newtonville

Nina Cornell, FCC, Washington

Gene Mater, CBS/Broadcast Group, New York

Charles Winick, City University of New York, New York

A Report from the All Industry Television Station Music License Committee: Les Arries, WIVB-TV Buffalo

2:00pm - 7:00pm

Screening of Programs Nominated for Iris Awards

(Walnut A—4th Floor Main)

2:00pm - 7:00pm

Hospitality Suites Open

thursday / february 21

7:30am - Noon

NATPE Registration Open

(East Lounge—Ballroom Floor)

7:30am - Noon

Delegate and Spouse Lounge Open

(California Room—Ballroom Floor)

8:00am - 8:55am

Early Bird General Session

A DECADE OF PRIME ACCESS

(Continental Parlors 1,2,3 and Continental Ballroom 4—Ballroom Floor)

Producer/

Moderator: Bruce Marson, WCVB-TV Boston

Panelists:

Bill Andrews, Viacom Enterprises, New York

Patricia Cramer, WTVN-TV Columbus

Jeff Greenfield, SUNDAY MORNING, New York

Richard E. Wiley, Kirkland & Ellis, Washington



Bruce Marson

9:00am - 11:00am

An Extraordinary General Session

TV: THE NEXT TEN YEARS

(Continental Ballroom 4,5,6—Ballroom Floor)

Call to Order: Chuck Gingold, WABC-TV New York; President, NATPE

Moderator: Elie Abel, Department of Communication, Stanford University



Elie Abel

REPORTS

TELECOMMUNICATIONS 1980-1990: EVOLUTION AND REVOLUTION. A new study commissioned by NATPE. David C. Butterfield, Management Analysis Corporation, Cambridge

CHANGING PATTERNS IN TELEVISION VIEWING Robert Schultz, VideoProbeIndex, Bayside

VIEWPOINTS

Richard Belkin, Lee Enterprises, Davenport

Joel Chaseman, Post-Newsweek Stations, Washington

James Fiedler, MCA DiscoVision, Universal City

Herbert Granath, ABC Video Enterprises, New York

Larry Grossman, PBS, Washington

Benjamin Hooks, NAACP, New York

George Koehler, Gateway Communications, Cherry Hill

Marvin Koslow, Bristol-Myers Company, New York

Jack Valenti, MPAA, Washington

Thomas Wheeler, NCTA, Washington

Bob Wormington, INTV, New York

Vladimir Zworykin, New York

11:00am - 11:15am

Coffee Break

(East Lounge—Ballroom Floor)

11:15am - 11:45am

General Session

THE BIG APPLE IN 81—A NEW LOOK FOR NATPE

(Continental Parlors 1,2,3—Ballroom Floor)

Producer/

Moderator: Lucie Salhany, Taft Broadcasting, Philadelphia

Panelists:

John Goldhammer, KABC-TV Los Angeles

Chuck Larsen, WNBC-TV New York



Lucy Salhany

Noon - 1:00pm

NATPE Business Meeting

(Continental Parlors 1,2,3—Ballroom Floor)

SUITE LISTING FOR NATPE 80

ABC Management/VIP Video Main 1152
 ABC Television Network St. Francis Hotel
 ABC Television Owned Stations Tower 1084
 A.C. Nielsen Co. Main 1416
 Adam Young Main 1062
 Advansers Media Main 1120
 Air Time International Tower 3875
 Alan Enterprises Main 1133
 Alan Landsburg Productions Tower 3880
 Alcare Communications, Inc. Main G-1860
 Allied Artists TV Corp. Main G-1856
 Allworld Telefilm Sales Corp. Main G-1956
 American Educational Films & TV Main 1021
 American Television Syndication Main 1123
 Arbitron Co. Main 1401
 ARP Films, Inc. Main 1105
 Artmedia, Inc. Main 1040
 ASI Market Research Main 1450
 Associated Press Main 1054
 Atlantic Richfield Co. Main 1143
 Avco Embassy Pictures Corp. Main 1735
 Avery-Knodel Television Main 1515

 Bardon Associates Main 1008
 Baron Enterprises Main 1132
 BBI Communications Inc. Tower 4483
 Behrens Company Main G-1739
 Bently Syndication Services Main 821
 Berkeley Independent Video Main 1710
 Bill Burrud Productions Main 1215
 Blackwell Enterprises Main 1012
 Blair Advertising, Inc. Main 1057
 Blair & Co. Tower 871
 Bloom Film Group Main 1110
 Blue Marble Co., Inc. Main 1112
 Bozell & Jacobs Main 1160
 Bristol-Myers Main 1939
 Broadcasting Magazine Main 1121
 Brookville Marketing Main 1153

 Canadian Broadcasting Corp. Tower 4381
 Cannon Television Corp. Main 1018
 Capital Cities Television Tower 3884
 Carol Burnett Distribution Co. Tower 4472
 Carter-Grant Productions Main 1910
 Catalena Productions Inc. Diablo Rm./4th floor
 CBS Sports, Int'l Sales Main 1106
 CBS Television Network St. Francis Hotel
 Chamber of Commerce of the U.S. Main 1200
 Chanowski Productions B.V. Shasta Rm./4th floor
 Chase, Morgan & Worth Main 916
 Children's Media Productions Main 1004
 Chronicle Productions Main 1030
 Cinema Shares International Main 1049
 Claster Television Productions Tower 4484
 Coe Film Tower 4384
 Colbert Television Sales Main 1807
 Columbia Pictures Television Tower 4475
 Compro Main 1047
 CPM Systems Main 1721
 CTV Television Network Tower 3881

Dan Curtis Distribution Main 1610
 Dan Robinson Broadcasting Main 1031
 Data Communications Corp. Tower 1684
 Dave Bell Associates Main 750
 DDB/Storytellers-Allied Entertainment Main G-1664
 Deepwood Productions Tamalpais Rm./4th floor
 DFS Program Exchange Main G-1839
 Dick Barrymore Productions Main 1166
 D.L. Taffner/Ltd. Main G-1711
 Don Fedderson Productions Main 1161
 Dyna-Metrics Main 1060

Edward Shaw Productions Main 1622
 EPI/Global Television Services Main 1023

Faith for Today Main 1019
 FilmLife Main 1055
 Films International Main G-1908
 Filmways Enterprises/Al-TV Tower 4075
 Firestone Program Syndication Main 1015
 Four Star Entertainment Main G-1756
 Fremantle Corp. Main 1949
 French Television Combined Group Rosewood Rm./4th fl
 French Television-A2 Main 1128
 French Television-FR3 Main 1129
 French Television-INA Main 1130
 French Television-SFP Main 1131
 French Television-TF1 Main 1127
 Fries Distribution Co. Main 1003

George Back & Associates Main 1061
 Gerber/Carter Comm. Main 1042
 G.G. Communications Main 1118
 Gil Amelio Assoc. Main 1963
 Gillespie Co. Main 1625
 Glen-Warren Productions Main 701
 Globo TV of Brazil Main 415
 Gold Key Entertainment Main 1635
 Golden TV Main 1108
 Good Earth Journal Main 716
 Gould Entertainment Corp. Tower 4184
 Granada Television Main 449
 Gray-Schwartz Enterprises Main 1158
 Group IV Distributors, Inc. Main 1006
 Group W Productions Tower 4175
 Grundy Organization Main 1035
 Gutman, Inc., Leo Main G-1611

Harrington, Righter & Parsons Tower 870
 Hollywood Distributors Int'l Main 1032
 HR-TV Main 1535

ICM Marketing Tower 3970
 Image Audio, Inc. Main 1038
 Image Factory Main 950
 Intercontinental Communications Main 849
 Interpublic Television/MIS Main 1816
 ITC Entertainment Tower 4478

Janus Television Main 1650
 JED Productions Corp. Main 1039
 Jerry Dexter Program Syndication Main 1066
 Jim-Owens Enterprises Main G-1608
 Jorge Rossi & Associates Main 1040
 J. Walter Thompson Main 1150

Kaman Sciences Corp. Main 1058
 Katz Television Tower 971

ADD: JERRY CROSS PRODUCTIONS Main 1158

King Features Syndicate..... Main 1125
 King World Productions Main G-1811
 Klein & Main 1159

Laff-a-Bit Films Main 1119
 Larry Harmon Pictures Main G- 1956
 Lexington Broadcast Services Main 1801
 Linder, Brooks & Kearce..... Main 1165
 Lorimar Syndication Main 1825
 Lutheran Television Main 1043

Madison Square Garden TV Main 1025
 MAG-NET Inc. Main 1104
 Major League Baseball..... Main G- 1656
 M.A. Kempner, Inc. Main 1616
 Marathon Productions Main 1223
 Mascom Advertising Main 1147
 Masscasting/Cortell Television..... Main 815
 MCA-TV Main 1136
 Media Communications Main 1053
 Mediavision Inc. Tower 3972
 Metro Productions Main 1028
 Metromedia Producers Corp. Tower 4278
 MG Films Main 1146
 MGM Television Tower 4375
 Mighty Minute Programs Main 1065
 MMT Sales Main 1500
 Multimedia Program Prod. Tower 4275
 Muscular Dystrophy Assoc..... Main 1020

National Telefilm Assoc. Main 3784
 Nationwide Advertising Service..... Main 1145
 NBC Television Network St. Francis Hotel
 NET-TV Tower 3872
 New World Pictures/Coe Film Tower 4584
 New Zoo Revue Main G- 1706
 Newsweek Broadcasting..... Main 1164
 Nicholas Laboratories Main 1103
 Nielsen-Ferns International Tower 4081
 NTN Entertainment Main 1045

Official Films Main 1162
 One Pass Video Services Main 1142
 Ontario Distributors Group Main 400
 Operation Prime Time..... Main G- 1911
 Osmond Television..... Main 1116

Paramount Television Main 1607
 Performance Advertising Services Main 800
 Peter Rodgers Organization Main G- 1806
 Peters, Griffin, Woodward Tower 770
 Petry Television, Inc. Tower 970
 Playback Associates Main 1061
 Post-Newsweek Stations..... Main 1010
 Premore Productions..... Main 964
 Prime TV..... Main 1623
 Pro Sports Entertainment Main G- 1660
 Productions Associates Main 1033
 Program Syndication Services Main 1836

Raymond Horn Productions Main 1052
 RCA American Communications..... Main 1210
 Reymer & Gersin Main 823
 Rhodes Productions..... Main 1865
 Robert Wold Co..... Main G- 1639
 Ruff House Television Main 1156

Sagan Arts..... Main 1044

Samuel Goldwyn Television Tower 4284
 Sandy Frank Film Syndication Main 1000
 SFM Media Services Corp..... Tower 4272
 Sherman Grinberg Film Libraries Main 1155
 Show Biz, Inc. Main 1101
 Silent Movie Theatre..... Main 764
 Silverbach-Lazarus & Co..... Tower 4472
 Siroco Enterprises Main 1900
 Spot Time, Ltd..... Main 736
 Station Business Systems Main 1056
 Stretch & Sew Inc..... Main 1221
 Syndicast Services Main 1907

TAB Entertainment Main 1141
 Tandem Productions/T.A.T. Main 1707
 Telcom Associates Main 1436
 Telefilm Sales II..... Tower 4072
 Telepictures Corp. Tower 4084
 Teleproductions Gaumont..... Toyon Rm./4th floor
 TeleRep, Inc..... Tower 771
 Telesound Incorporated..... Main 1144
 Telespot Productions..... Main 1041
 Television/Radio Age Main 1063
 Television Syndication Group..... Main 1005
 Television Syndications, Inc. Main 1621
 Teleworld Main 1700
 Thompson Horton Associates Main 1167
 Time-Life Television Tower 4178
 Top Market Television Main 1549
 Total Communication Systems Main 936
 Total Video Main 901
 Traco, Inc. Main 835
 Trident America Programmes, Inc..... Main 1249
 Trident Television Associates, Inc..... Main 1249
 TvAC Main 1154
 TV Cinema Sales Main 1235
 TVNational Releasing Corp. Main 1067
 TvNS Main 1029
 TVS Television Network Main G- 1906
 Twentieth Century-Fox Television..... Main 1925

United Artists Television Tower 3975
 United Children TV Main 1108
 UPA Productions of America..... Main 1119

Varitel Communications Tower 4184
 Viacom Enterprises Tower 4378
 Victory Television/Rohrs TV..... Tower 4072
 Video/Film International..... Main 1004
 Video Tape Company..... Main 1059
 Video Transitions Main 1763
 Vidtronics Main 1635
 Vipro Syndication..... Tower 3872
 Visnews..... Walnut B Rm./4th floor
 Vitt Media Int'l Main 1601

Warner Bros. TV Distribution Tower 3978
 Warren Miller Productions Main 1707
 Weiss Global Enterprises Main 1715
 Western Union Telegraph Co. Main 1046
 William F. Cooke Television Programs Main 435
 William Morris Agency..... Main 1850
 Woodlake Productions Main 1157
 Worldvision Enterprises Tower 4078
 Yongestreet Program Services..... Tower 3984
 Y & R..... Main 1749
 Ziv International Main 1027

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(CONTINUED)

The Electronic Church. 10-11 a.m. Continental Ballrooms 4, 5 and 6. Moderator: George McManis, CBS. Participants: the Rev. Ellwood E. Kieser; Dr. Ralph Jennings, United Church of Christ; William E. Fore, National Council of Churches; Rex Humbard; Pat Robertson. Discussant: Representative Lionel Van Deerlin (D-Calif.), chairman of House Communications Subcommittee.

Workshops. 11:15 a.m.-12:30 p.m.

Graphics for the 80's. Hilton Plaza Room. Moderator: Tom Spitz, KHK-TV San Francisco. Speakers: John Fogler, WCCO-TV Minneapolis; Scott Miller, KATV(TV) Portland, Ore.; Chris Pullman, WGBH-TV Boston; Dick Weise, KTVU(TV) Oakland, Calif., and president of Broadcast Design Association.

Get Me My Lawyer! Franciscan Room. Moderator: Stan Marinoff, WISN-TV Milwaukee. Speakers: Richard L. Barovick, Barovick, Konecky, Braun, Schwartz & Kay, NATPE counsel; Edward Hummers Jr., Federal Communications Bar Association; Larry Perry, "Broadcasting and the Law"; Erwin Krasnow, National Association of Broadcasters. Discussant: Commissioner Joseph Fogarty, FCC.

To Buy Or Not To Buy. Pacific Room. Moderator: Dick Woollen, Metromedia. Speakers: Jim Blake, KSTP-TV Minneapolis; Tom Breen, KTVU(TV) Oakland, Calif.; Don Searle, KCOP(TV) Los Angeles; Bob Temple, KUTV(TV) Salt Lake City.

Past presidents luncheon. 12:45-2:15 p.m. Continental Ballroom. Address: producer Garry Marshall.

Hospitality suites open. 2:30-7 p.m.

Screening of Iris nominees. 2:30-7 p.m.

Tuesday, Feb. 19

Registration. 7:30 a.m.-5 p.m.

Early-bird workshop. 8-8:55 a.m. Imperial Ballroom. *Can You Afford To Be Number One?* Moderator: John Atkinson, WNAC-TV Boston. Speakers: Kenneth Bagwell, Storer Broadcasting; Anthony Cassara, KTLA(TV) Los Angeles; Robert King, Capital Cities; Ellen B. Sachar, Goldman, Sachs & Co., New York.

General session. 9-10:15 a.m. Continental Ballrooms 4, 5 and 6. *Sex and the Single Station.* Moderator: Phil Donahue. Speakers: Chloe Aaron, Public Broadcasting Service; George Gerbner, University of Pennsylvania; Ann and Ellis Marcus, soap opera writers; Herminio Triviesas, NBC. Discussant: Commissioner Anne Jones, FCC.

Coffee break. 10:15-10:30 a.m.

Workshops. 10:30-11:45 a.m.

Small World. Continental Parlors 1, 2 and 3. Part I—Moderator: Lawrence Gershman, Viacom. Speakers: Bruce Gordon, Paramount Television; John Pearson, John Pearson International; Robert Peyton, Time-Life Television; Michael Jay Solomon, Telepictures Corp. Part II—Moderator: Joseph Wallach, TV Globo of Brazil. Speakers: Hernan Perez Belisario, Radio Caracas Television; Fred Cohen, Cohen Associates; Marie Christine Grollemund, French Television I; Leslie Halliwell, ITV; Manfred Schutze, ZDF, West Germany.

Producing Producers. Continental Parlors 7, 8 and 9. Moderator: Phil Arrone, KGMB-TV Honolulu. Speakers: Warren Baker, KNBC-TV Los Angeles; Melanie Donahue, WDCW-TV Washington; John Hutchinson, WBT(TV) Charlotte, N.C.; B. Ziggy Stone, KRON-TV San Francisco; Steve Michelson, One Pass Productions.

How To Use Your Rep To Improve Your Ratings. Franciscan Room. Moderator: Linda Rios, KENS-TV San Antonio, Tex. Panelists: Ed Aiken, Petry; Alan Bennett, Katz Agency; Larry Lynch, Blair; Dean McCarthy, HRP; Gene Swerdloff, PGW.

Luncheon. Noon-1:45 p.m. Continental Parlors 4, 5 and 6. Report of NATPE Educational Foundation by Chairman Lew Klein. Presentation of Mort Rosenman and Lee Waller Memorial Scholarships by Co-chairmen Ron Klayman, WMC-TV Memphis, and Al Taylor, WKYT-TV Lexington, Ky. Address: Henry Geller, director, National Telecommunications and Information Administration.

Hospitality suites open. 2-5 p.m.

Screening of Iris nominees. 2-5 p.m.

FEB 19 1980

CARRY ON

Is TV starting to heed its 'old whippersnappers'?

Katherine
Kirwan

Courier-Journal
columnist

"The time has come for all old whippersnappers to protest," said Hugh Downs, host of the popular PBS talk show, "Over Easy."

And protesting we are these days about lots of things. Mostly we are clamoring to shed the stereotype that all older persons are "poor," "doddering," "cantankerous" and "middlebrow."

Maybe our increased numbers have brought about this change that is stirring across the country. Or perhaps the organizations we've joined by the millions are giving us a chance to be heard. Or maybe the simple explanation is that we want to regain the dignity of old age that once was recognized before America became enamored by the young, the beautiful and the active.

In 1976, *Entertainment Living*, a magazine now known as *APL*, ran a survey on "The Images of Old Age in the Media." Reaction was overwhelming.

Tabulation of the questionnaires revealed that most readers felt that the media have generally depicted older Americans as "sick," "disabled," "forlorn" or just plain "ridiculous."

Television emerged as the chief offender, as respondents emphasized that most portrayals in programming and advertising are inept.

A Maryland woman who added comments to her questionnaire said, "TV reflects and accentuates the disdain, contempt and lack of respect in today's youth-oriented society toward older citizens."

A man in the over-75 group said, "Emphasis on youth seems to be the modern trend as TV shows it."

However, a small minority echoed the sentiments of the 70-year-old man who said, "The only people offended by TV comedy about old people have no sense of humor."

Given the opportunity to single out favorable and unfavorable programs, respondents made "The Waltons" a runaway for honors as favorite. Other programs that received support were "Marcus Welby, MD" and "The Lawrence Welk Show." In the unfavorable category were listed "The Carol Burnett Show," some episodes of "All in the Family" and the "Tonight Show."

[No new episodes of "Marcus Welby" or "The Carol Burnett Show" are being produced.]

The survey also revealed that the largest number of older persons watches between 8 and 11:30 p.m. The second largest between 4 and 8 p.m.

Watchers between 11:30 p.m. and 2:30 a.m. reported more stereotyping in the latter time than in the others.

The 10-a.m.-to-4-p.m. viewers felt that programs in this time slot on the whole were the "most fair." This is soap-opera and quiz-show time on the whole.

While the survey responses leveled caustic attacks on TV, it cannot be concluded that television has created the negative image of the older person.

But the medium does have the power to perpetuate myths and stereotypes. It

also has the power to help build a new understanding and respect for older persons among the general public.

To support a growing movement to bring about changes in television that affect the elderly, the Annenberg School of Communications of the University of Pennsylvania conducted a two-year research project. A \$200,000 grant from the Administration on Aging paid for the project.

The findings were presented at a national invitational conference on Aging with Television last September in Washington.

George Gerbner and his associates from Annenberg stressed TV's gross distortions about old age before a group of 70 specialists in aging, education and communications.

The report is based on 10 years of monitoring 1,356 programs and analyzing 16,888 characters in television drama. The report does not reflect what an individual sees but what large communities absorb over long periods of time.

The study shows that the more viewers watch, the more they believe some alarming distortions. They believe that people, especially women, age earlier in

life; that the number of old people is decreasing instead of increasing; that old people are inferior in many ways.

Other distortions include:

✓ Old people are less serious but more stubborn and eccentric than others.

✓ They are less active socially and sexually and less effective in many ways.

✓ Old men are more likely to possess powers that are evil and punished by death.

✓ The character population in TV drama is structured to provide a relative abundance of younger women for older men but no such abundance of younger men for older women.

✓ Men age more slowly and enjoy life longer.

✓ Characters over 65 make up 11 percent of the population but make up 2.2 percent of the fictional population.

✓ Elderly characters are more likely to be cast as comic characters to be treated with disrespect and to be portrayed as stubborn, eccentric and foolish.

✓ Children's viewing time on weekends neglects older people even more than does prime time. Only 1.4 percent of all weekend daytime characters are elderly.

Gerbner has noted that "young people are the most susceptible to television's influence."

"Children are growing up to see old people very rarely. The best and possibly only time to learn about growing old with decency and grace is in youth, in the everyday social and cultural environment," he reported.

Television, especially network drama, seems to be telling it wrong. Unfortunately, young viewers are being influenced by grave distortions.

Indications are appearing that the networks are awakening to the facts that there is a growing market referred to as the "50 plus."

An October 1977, issue of *Media Dynamics* states that marketers who concentrate their firepower on the 18-49 age group may be missing a golden opportunity. Surveys show that there are 42.2 million in the 55-plus age group and 24.1 million in the 65-plus group. Together they have an estimated \$200 billion to spend.

As more attention is given the older market, some changes in television programs and advertising may result.

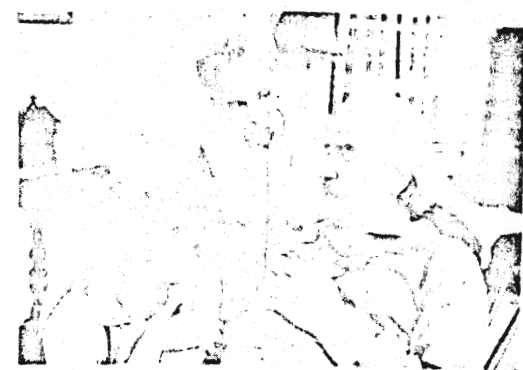
Richard Rector, executive producer of "Over Easy," broadcast by WKYC-15 in Louisville on weekdays at 6:30 p.m., thinks the popularity of his half-hour show may cause the industry to have new thoughts about the older viewing audience.

In a recent interview in Louisville, Rector said the program provoked 160,000 letters last year. Such response is causing advertising agencies to become quite interested.

Rector agrees with the Annenberg report that television too often portrays the negative side of aging. He feels that older actors, especially women, have been neglected.

He thinks the industry is lagging badly in taking a fresh look at a market that is growing rapidly in size and affluence.

He concluded, as so many other observers have, that the needed change-over will probably take a long time.



"The Waltons" emerged with accolades in a survey of how television depicts America's senior citizen:

The casting couch is still around

By Harry Harris
Inquirer TV Writer

"Casting couch" practices persist in Hollywood, according to the Los Angeles Times. The worst offenders: "Tacky producers with tacky TV series."

The quote comes from Patti Hayes, of the Universal casting staff.

When she was working at another studio, she told reporter Deborah Caulfield, "My producer used to go into the commissary each day and often spotted some cutie pie whose looks he liked. He would stroll over and say, 'Hey! How'd you like a part in my show?' and would send her in to read for me.

"Sometimes they were barely literate! I'd quickly give her a one or two-line bit, so if her name came up in further conversation I could say, 'We've already used her.'"

Performers who are more talented horizontally than histrionically appear most often in TV series episodes, according to another female casting specialist who preferred anonymity, because such shows are "generally filmed on large lots with many girls running around. If the producer goes for that kind of thing, there is certainly more opportunity."

"Besides," she added, "there's just more low-life in television."

Although "jiggle" shows would seem most likely to use what Hollywood dubs "cutie pies" or "bimbos," one casting director disagrees, contending that that "honor" belongs to

TV/radio talk



Bernadette Peters
To host a radiothon

macho police programs: "In one series about a pair of cops . . . I was often pressured by the producers to provide the phone numbers of the girls they'd interviewed. . . . On another cop show, I did have to hire the producer's girlfriend."

George Schlatter, who produced "Laugh-In," which regularly used pin-up beauties for sex-linked gags, opined — when he stopped laughing: "I can't believe it exists."

"Producers and directors," he said, "are much too busy. They've got too much at stake to hire in terms of glandular reaction. And anyway, if they're successful, they're much too

tired to think about things like that!"

"It's rare, but it happens," said casting director Harriet Helberg. "I don't understand why everyone's so afraid to talk about it. To me the nepotism thing is more embarrassing."

Late March is the target date for the nation's first regularly scheduled late night network newscasts. James Duffy, president of ABC-TV, announced Sunday that the network is preparing to air 20-minute programs at 11:30 p.m., Monday through Thursday. The reason: The high ratings for ABC's 11:30 reports on the Iran crisis.

Stage, screen and TV star Bernadette Peters will cohost WIP radio's March 1-2 leukemia radiothon with station personalities Ken Garland, Bill Webber, Bill Neil, Tom Moran, Tom Lamaine and Nat Wright. Celebrity visitors will include Joey Bishop, Rip Taylor, Peaches & Herb, Ray Stevens, Dana Valery, Robert John and K.C. and the Sunshine Band.

WIP's four previous radiothons raised nearly \$225,000. The fifth, from 4 p.m. Saturday to 7 p.m. Sunday, will originate at the Stadium Hilton Inn, 10th and Packer Streets. The station will welcome anyone who wants to look as well as listen.

A record number of syndicated talk shows, old and new, are being touted to prospective buyers in San Francisco this week at the annual conference of the National Associa-

tion of Television Program Executives (NATPE). Among the hosts of the new shows being peddled are Mike Douglas, John Davidson, Toni Tennille, Bert Convy, Jerry Van Dyke, Steve Edwards, Don Lane, F. Lee Bailey and Vidal Sassoon.

Group W is pitching not only Davidson's program, slated to replace "The Mike Douglas Show," but also "Hour Magazine," cohosted by Gary Collins and Pat Mitchell. Collins, who recently had a two-week test run as a host at Channel 3, will anchor in a West Coast studio; Miss Mitchell will roam the country in search of offbeat features.

Several localities are conspicuously involved in the NATPE proceedings.

Dr. George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, is participating this morning in a "Sex and the Single Station" seminar on how stations can cope with depictions of sex in national productions.

One of the founders of NATPE, Lew Klein, former Channel 6 programing chief and now vice president of Cherry Hill-based Gateway Communications, will report on NATPE's educational foundation at a luncheon today.

Ron Gold, Channel 29's manager of broadcast services, is the moderator of a seminar on budgets and accounting procedures tomorrow. George A. Koehler, former general manager of Channel 6 and now president of Gateway, will take part in a "Television 1990" discussion tomorrow.

FEB 21 1980

TV MONITOR

Network treatment of minorities

By Rick Du Brow

ABC-TV's hot new detective series, "Tenspeed and Brown Shoe," focuses on two principals, one black (Ben Vereen), the other white (Jeff Goldblum). In 1965, Bill Cosby and Robert Culp were paired in another breezy new detective series, "I Spy." The significant thing about that show is that Cosby was the first black to star in a regular drama series on American TV.

In the 15 years between these shows, blacks, who once were nearly invisible in TV stories except for generally minor or menial roles, have broken video's race barrier in a big way, from series to specials to mammoth productions like "Roots" and "Backstairs at the White House." The situation is still not satisfactory because minorities remain largely under-represented in TV tales, as a study by the Annenberg School of Communications at the University of Pennsylvania documented last October. Worst of all, TV has failed in its clear responsibility to develop and stick with regular series that present a fair representation of the family life of blacks and other minorities.

It has been widely noted that this failure, in turn, deprives minority youngsters of important role models. By a coincidence of timing, the explosive growth of professional sports on TV in the last 15 years has at least provided black youngsters with countless heroes to look up to as one major kind of role model.

But if the TV situation of blacks is not yet satisfactory, it is nonetheless far ahead of the situation of other minorities.

Consider, for instance, the case of Latinos. If this is the decade of the Latino, you sure as hell wouldn't know it by the series that ABC, NBC and CBS show — or, for that matter, in almost any other area of the Big Three commercial TV networks.

The tokenism dumped on Latinos, a hugely growing segment of the population — and that means a large source of buying power — is outrageous.

Although various groups representing Latinos have tried, and continue trying, to win more and proper representation on network TV — particularly in prime time — the response of video executives has been, to put it mildly, minimal.

In their weaker days in network TV, blacks began to mount campaigns for more exposure, and enlisted strong support, and finally developed real muscle and clout. Networks, alas, don't seem to respond to

anything but power, and Latinos may well be forced to adopt the same tactics out of the same feelings of anger and desperation.

There is, of course, a growing number of Spanish-language TV stations, as well as the expanding Spanish-language network, SIN. And these serve a useful purpose to Spanish-language communities. But ABC, CBS and NBC are still where it's at so far as major audience attraction is concerned, and to virtually ignore a major part of the population in these centerpieces of TV viewing is nothing less than a social crime of the first order.

It defies the melting-pot legacy of America. It robs many of our people of legitimate representation, which translates into power. It intensifies the lack of role models for minority children, in this case Latino. And, artistically, it robs creators of a rich source of cultural heritage that can contribute more importantly than it does now to the arts.

It is not enough to have an Erik Estrada in "CHiPs," or a Ricardo Montalban in "Fantasy Island." It was not enough to make a few series tries with shows like "Chico and the Man" — hardly a significant program despite the skill of the late Freddie Prinze — or with other shows like "The Man and the City," which starred Anthony Quinn as a Southwest mayor named Thomas Jefferson Alcala, and lasted four months on ABC after its 1971 debut.

Linda Cristal and Henry Darrow were fine in "The High Chaparral," but that was not enough. "A.E.S. Hudson Street," which starred Gregory Sierra (formerly of "Barney Miller") as Dr. Antonio Menzies, lasted only a month on ABC in 1978, but surely there are tons of other ideas. There is word that NBC-TV is developing a show called "Inspector Perez," about a Puerto Rican detective from New York who transfers to San Francisco, and that's OK. But where are the other shows that will reflect Latinos in all their scope and indicate their place in American society?

It is understandable when some Latino groups protest the unfavorable depictions of Latinos in such recent CBS teleplays as "The Streets of L.A." and "Act of Violence." The reason it is understandable is that we see so little about Latinos in general on TV. If the depictions on TV were many and covered a wide scale of Latino life, such unfavorable portrayals would simply fit into an overall view of life, rather than sticking out in a shocking manner and causing anger among people already dismayed by under-representation.

One Mexican-American writer, after looking up the slim list of TV series that have starred Latinos or attempted to show some genuine aspect of Latino life, shook his head and said sarcastically: "Well, besides those few, I guess you have to go back to 'Zorro.'" He wasn't kidding. And it's a national disgrace.

SACRAMENTO, CAL.
UNION
D. 12,430 SUN. 02,523

FEB 21 1980

R.L.B.

Saturday Night sex

SAN FRANCISCO (AP) — NBC's chief censor said that he was shocked by a recent segment of "Saturday Night Live" dealing with sex, entitled the "Network Battles of T and A."

Herminio Traviesas said he was shown only the script for the segment and only saw the video portion of the skit when it was aired.

Traviesas' comments came during the National Association of Television Program Executives' discussion of Sex and the Single Station.

Traviesas pointed out that networks are in business to entertain and to entertain they must exploit what exists in society.

Commenting on the unattended child viewing programs dealing with sex, Traviesas said that "we cannot be the babysitter for the world. We have to do what we feel is responsible."

Appearing with Traviesas was George Gerbner of the University of Pennsylvania's Annenberg school of communications. Gerbner is known for his violence studies of television programming.

Gerbner said sex and violence are popular political issues and the press is highly visible for such attacks.

A recent Gerbner study indicates that a vocal 10 percent of the audience complains about sex on television, sex education and such. He urged that broadcasters not be led by the vocal 10 percent.

Some stations reported they are concerned about the themes of the network programs they carry. One program director suggested that previews of programs dealing with sex be made available for viewers.

Others contended that network previews for stations are sufficient for the station operator to decide whether to carry a program.

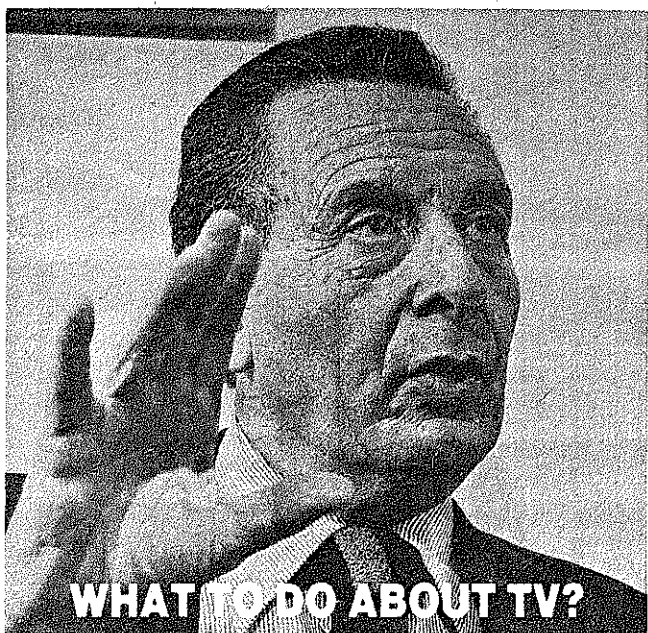
A Milwaukee station executive said his audience complained of censorship when he refused to air a network program.

DISCOVER PEOPLE

THE BULLETIN, SUNDAY, FEBRUARY 24, 1980



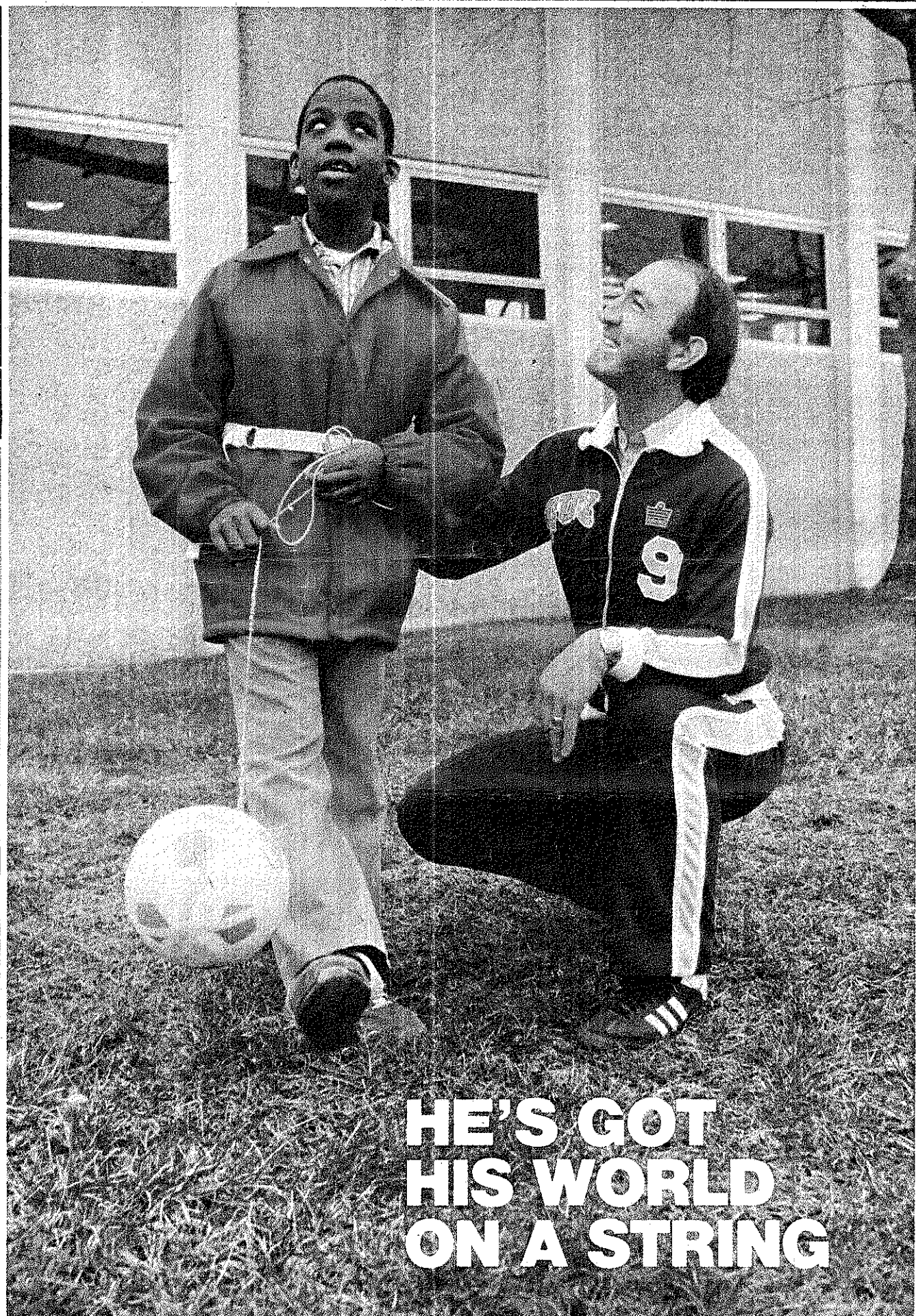
HISTORIAN OF HEROES



WHAT TO DO ABOUT TV?



VEGETARIANS, UNITE!



**HE'S GOT
HIS WORLD
ON A STRING**

Doomsday Powder for Roaches could Endanger Species.

The cockroach could become the next endangered species if a California manufacturer has his way.

Alan Brite, who 30 years ago developed and lent his name to what is now a standard household cleaner, COPPER BRITE, has a new product called ROACH PRUFE.

Brite states that because roaches simply do not recognize ROACH PRUFE as an insecticide, they do not avoid it, then scatter to other parts of your residence as they do with the more toxic insecticides. Plus, the electrostatically charged powder sticks to their bodies which they then carry back into the walls spreading among the other roaches. The result is you kill not only the roaches you see, but also those hiding and multiplying in your walls and then you are protected for years against reinfestation.

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ROACH PRUFE is registered by the United States Environmental Protection Agency for use in all buildings, plus new construction and can be used in homes with children and pets.

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One Application Does It

Brite has a problem, however: he says retailers apparently think it's unprofitable to stock the one-shot roach killer on their shelves when the same customers will come in again and again to buy the other roach insecticides. So he has decided to sell his product directly to consumers.

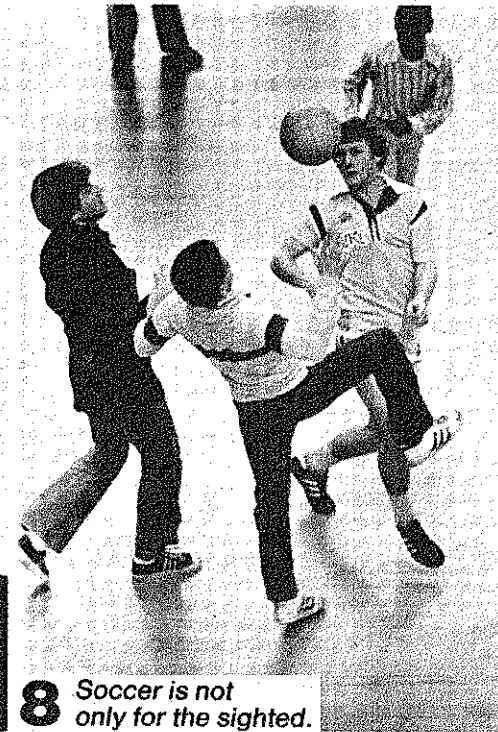
ROACH PRUFE® costs 7.95 (including postage) for a one-pound can. Airmail is 1.00 additional per can. One can covers up to a 9-room residence, plus one can for basement and garage. To obtain the product, send a check or money order to Copper Brite Inc., Dept. 69 at 5147 West Jefferson Blvd., Los Angeles, Ca.

DISCOVER PEOPLE

THE BULLETIN, SUNDAY, FEBRUARY 24, 1980



4 A communications dean looks at TV.



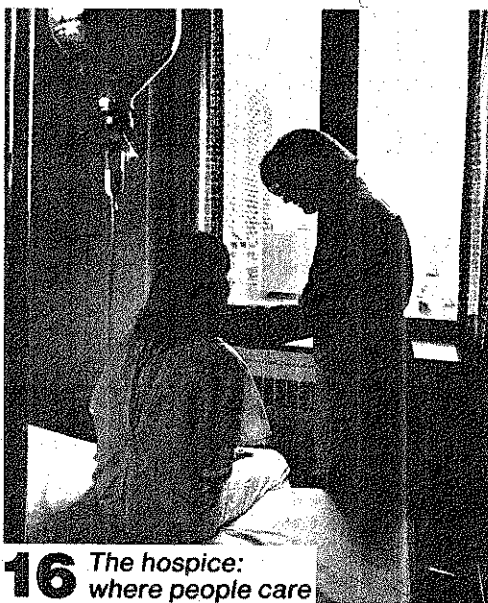
8 Soccer is not only for the sighted.



12 A quiet nun is historian of heroes.



14 Everybody wants to hit home runs.



16 The hospice: where people care



18 Stocking the vegetarian larder.

13 How to beat retirement blues?

18 By Invitation: People to know.

The Cover: Eddie Firmani, Fury coach, gives Overbrook School for the Blind student John Lee tips on how to get a kick out of soccer. Photograph by Sam Nocella.

The Staff: Jack Wilson, Editor; Wayne Robinson, Associate Editor; Hans Knight, Staff Writer; Tilly Spetgang, Writer/Editor; Dave Webster, Art Director; Sam Nocella, Staff Photographer.

CONVERSATION

Hans Knight Talks With Dr. George Gerbner,
Dean of Annenberg School of Communications

"IN TODAY'S SOCIETY, TELEVISION HAS REPLACED THE CHURCH."

For a dozen years, from a modestly-staffed war room in Philadelphia, a quiet-spoken, self-possessed man from Hungary has been chronicling the collision of two colossi and explaining the impact of one on the other. The two colossi are the world of television and the world of reality.

The man is Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. He lectures and writes about all media ("Television is just a sideline," he says) but it is his assessment of TV's effect on every facet of our lives that has propelled him into national prominence, not least, ironically, through his appearances on TV talk and panel shows.

Less visible and audible than TV prophet Marshall McLuhan (*The Medium is the Message*), the Budapest-born professor is fast becoming a somewhat reluctant oracle on TV violence, TV stereotyping, TV racism, TV sexism, TV you-name-it. Over the years, he and his five researchers at Penn have poured out a stream of data based on endless hours of TV watching and analysis.

An erstwhile poet and folk lore scholar, Dr. Gerbner has directed national and international mass communications research under grants from the National Science Foundation, U.S. Office of Education, UNESCO, the Eisenhower (Violence on TV) Commission, and the Surgeon General's Scientific Advisory Committee on Television and Social Behavior. His current research on "Cultural Indicators," including the television "Violence Profile and Index," is financed by a grant from the National Institute of Mental Health.

Married and the father of two sons, Gerbner came to the United States from his native Hungary in 1939. He served in the U.S. Army with the 541st Parachute Infantry and earned a Bronze Star for operations behind enemy lines.

Tanned and trim at 60, Gerbner doesn't see himself a crusader for "better" TV, at least not in a direct way. "We supply the facts and the



"You cannot escape television by not watching it."

data," he says. "It's not for us to say how they shall be applied." What he is convinced of is that television, unlike any other medium before it, has the power to control not only what we see but what we might become. The crucial question should be: Who controls TV?

Q: Recently, on Public TV, Bill Moyers asked some children whether they'd rather give up talking with their fathers or watching TV. And the kids said, talking with their fathers. Does this suggest a sickness?

GERBNER: It indicates a sickness to ask a child that question. It is not a choice. To many children, television is the most attractive thing going. It's like saying, would you rather go without something with which you have fun every day, or do something which the child knows is really horrible, but an unrealistic choice. I was offended by Moyers' question.

Q: Nearly everybody gripes about the

poor quality of TV. Would we all be better off without television?

GERBNER: Everybody gripes about pollution in the air, but would people be better off without air? It's no longer conceivable to conduct and govern our society without television. Nor can you escape it by not watching, any more than people can escape the condition of the air by putting on a gas mask. The problem is what to do with television, how to use it as a new instrument of culture, in the broadest sense.

Q: How do you see the concept of television?

GERBNER: Television is a ritual. Most people don't pick and choose. They use television non-selectively. They don't watch television by the program, they watch it by the clock. The average household has television on six and a half hours a day. This means that a child today is born into a television route. By the time a child can speak, let alone read, he will have absorbed many thousands of hours of vivid impressions, moving images, speeches and characters. When a child is six or seven or eight, he has integrated into the framework of knowledge very strong stereotypical, conventional notions of our sex roles, age roles, race roles, occupations and a number of others.

Q: So TV is something new, different from anything in the past?

GERBNER: Television is not an extension of any other media. It is an extension of tribal religion into modern society. It is a ritual which includes all the art and the science and the statecraft. It abolishes the former fragmentation of publics. There is no more parochialism, no more isolation, and in a way there is no escape. Even if you don't watch, you live in a world in which 999 of 1,000 do. Television replaces, in terms of historical thinking, the church. It becomes a cultural arm of the established forces of society.

Q: Isn't this a frightening thought — an all-pervasive medium controlled by relatively few people?

GERBNER: What is frightening is that

most people are not aware of it, except those who use the control, and maybe even they are not completely aware of their power. Compared to many other countries, we are far behind in realizing television as an instrument of government and control, because we consider it a commercial sales medium. We are far behind in illuminating to most people what television is as a medium of control, as a medium of government. So that is the danger. The fact that television is powerful can be good or bad, depending on how it is used. Now, we know a great deal about what television does to people. What we don't know is what people can do to television.

Q: Isn't there a movement afoot to understand the power of television better, and to counteract its dangerous tendencies?

GERBNER: Yes, there is a citizens' movement afoot, there are community groups springing up. I think that educators and the movement within religion are beginning to take television seriously and to provide either a counterforce or at least an analytical, a critical facility. That is our hope.

Q: Is public television a forerunner of this kind of thing?

GERBNER: Not in the United States. Our public television is a supplement, not a substitute. That's why commercial television supports it and does not oppose it. Public television essentially does the things commercial television would like to do but finds unprofitable. It doesn't compete with it.

Q: It's just a morsel to pacify some of us?

GERBNER: It's a slight supplement. It's starved for funds. It's permitted a very short leash. A kind of adornment.

Q: Marshall McLuhan, who has been something of a TV guru, spoke of a "global village" created by television. But does this bring the world closer together or does it divide us more?

GERBNER: The "global village" is a curious, double-edged concept. Clearly, when we can see scenes from Iran and Vietnam and all over the world by satellite at any time, we have a global rather than a strictly regional communication. But coming together globally does not create a village. It confronts people with their great differences. It brings the unfamiliar and often the incomprehensible right into your home.

Q: So is it a key to better understanding?

GERBNER: That is difficult to say. It also brings to your home the provocative. It tends to select the provocative. I think whether bringing the far-away into your living room is a step toward conflict, or is a step toward understanding depends on how it is used. What is the context, what is the narration? You can show what seems like a lot of unwashed people shaking their fist and burning flags and say, "See, we can't get along



Dr. George Gerbner: "The influence of the TV consumer is the influence of a slave."

with these people." Or, you can bring in the same scene and say you don't understand why they're so angry, so we'll help you understand it, see things from their point of view.

Q: But doesn't this bring us back to the question who is in control of the medium?

GERBNER: Absolutely. It brings us back to those who are the high priests of the new culture, who control the medium and who use our freedom (of the press) as often to protect their own privileges as they serve any other goal.

Q: For example?

GERBNER: How is it possible that, with the so-called free press, we claim to have no understanding and no notion of what was going on in Iran? And when Afghanistan comes up, it's like something out of a vacuum. We have the means to be informed, but we always use that means very selectively, in order to justify a present purpose. And in the past, our purpose was not to understand the Iranians but to prolong the honeymoon as long as it could last. So, television is used very selectively,

whether it's news or drama.

Q: What about "drama?"

GERBNER: I have been most interested for the past ten years in the kind of information most people get when they don't actually seek information. Namely, entertainment. That to me is the most critical informational function of any culture. The people who don't seek information are not in control because they think they are merely being entertained. Yet they are being "informed" at the same time in a very powerful and highly systematic way.

Q: How, specifically?

GERBNER: For example, an average viewer of television sees about 300 characters a week. They are highly delineated. They appear in typecast roles, always pretty much the same. It's an exercise of occupational roles, of authority, of power, of race roles, of sex roles. I have just finished a study of how the law and the courts are presented on television. And I found something like 23 policemen, 13 lawyers and six judges, every single week of the year, performing

their task with great clarity. Now what kind of an instruction is that? It's a very effective indoctrination. It's a very effective information system into government, into law, into the courts and into authority, given to people who have little other education and who don't seek information. So, television becomes like religion. When you go to Mass, you get a lot of information about the universe and about values, but you don't seek it. Watching television is almost like going to church every night. There is a pulpit, there is a messenger, we pay for it, he comes into our home. It's the dream of every pope, of every emperor who ever lived, to be able to do that. Well, we got it. Now, what are we going to do with it?

Q: But aren't the TV characters we see nowadays quite different from those 10 years ago?

GERBNER: The change is more apparent than real. What has changed is the style and the visibility of certain characters, not the total numbers. There are certain types of characters that take on leading roles and are much more visible now. The basic message in the world of television is the casting. The plot is a

diversion. It is a distraction from the fact that you are getting the same old story over and over again. So, we ignore the plot (in our studies), look at the relationship between the characters and the characterizations — occupational, personality and so on, and we look at "fate". What character is associated with what fate? And that structure is very stable. Women and minorities are still pictured as second class.

Q: It's still a matter of tokenism?

GERBNER: Exactly. What's happening is that a few visible characters make our wishful thinking seem true. And we'll use this "token" and say, Aha, we're making progress. But the progress is miniscule. In some respects, it came to a peak about three years ago, and now it's going down. The point is that if television is an instrument of a structure or a society, as it is, television isn't going to change very much unless society changes.

Q: I understand you do not believe TV violence triggers violence in children?

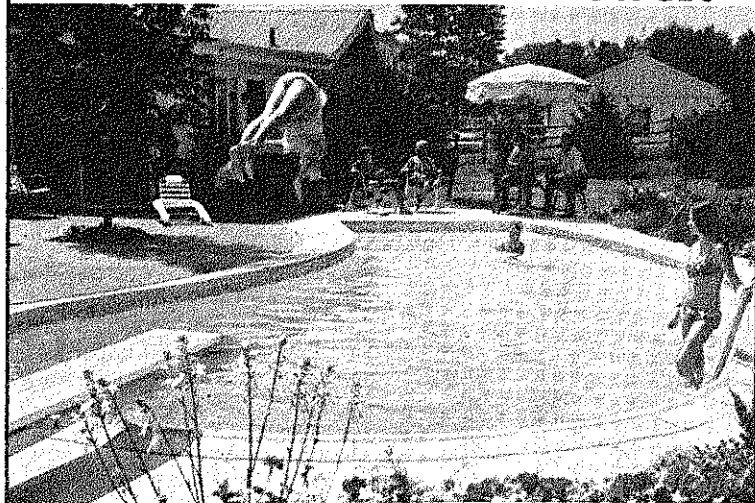
GERBNER: That is correct. When you think about violence and why people commit violence in real life, you must think of the fact that the purpose of most violent crime is not so much to hurt or kill but to compel obedience — to create enough fear so that the other person will do what you want him to do. Violence is an instrument of fear. Exposure to TV violence seems to generate, for most people, a sense of living in a very mean and dangerous world. And if you think that you live in a very mean and dangerous world, you are more likely to be anxious and insecure. You are more likely to anticipate your own victimization — and ask for protection from the authorities. And if you want to get away with that kind of role in your society, the best thing to do is to train your victims. So you have this scenario which you are cultivating by television. On the one hand, exposure to that scenario is going to activate certain aggressive and violent and dominating tendencies among some people, including children. But there are inhibitions, not to mention laws, against it. So TV violence will entice only a small minority. The majority will derive from the same scenario the risk of their victimization and will be afraid. So they will be more compliant.

Q: Who really controls what we see — is it the network, the sponsors or, in the long run, is it you and me?

GERBNER: It's a system. We all live in a system which controls all of us. What comes first, the chicken or the egg? Maybe what really comes first is the hatchery. Once you create a hatchery, and let it go, then you get a chain process in which the system of rewards and penalties are so well structured that people pretty much know what to do, and if they don't, they get eliminated. So if anyone is interested in changing it, it doesn't make any sense to change people. You've got to change the system.

Continued on Page 6

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THE SWIMMING POOL PEOPLE

CONVERSATION

Continued from Page 5

tem. Now we live in a very tightly structured television system in which the bottom line essentially is cost per thousand. Cost per thousand is not popularity but how cheaply can you provide the least offensive program. And that essentially controls most programming with few but notable exceptions. The notable exceptions become part of the system because they are the prestigious items which the stations and the networks also need. Now the decision makers in that system have very little freedom of what kinds of things to do. The basic power resides in the networks. Clearly, the networks are the adjuncts of the stations and the managers. For all practical purposes, they manage. They lay down the specifications for programming, they decide what kind of programming will be produced, and they tell the creative people and the producers what to do. They are the central power figures.

Q: But aren't the networks basing their decisions on what the public will buy?

GERBNER: No. Their relations to the public is public relations, not dependency or accountability. Networks exist by virtue of a hidden taxation without representation. The hidden taxation is the amount of money we all pay included in the price of the goods we buy, which goes for advertising and which is tax-deductible business expense. Therefore, it's money straight out of the public treasury. Public money for private purposes. Instead of going to the treasury to pay for a national service, it goes into corporations which buy television public to advertise their essential interests, publics whom the stations and the networks assemble. Programs are the bait.

Q: Okay, but in the long run doesn't the sponsor depend on the goodwill of people like you and me?

GERBNER: Absolutely not. As I said, television is a ritual. People will watch regardless. But for the little bit of competition between the networks, or among stations, the programming would be even more impoverished than it is now.

Q: Why do people watch TV anyway?

GERBNER: Because television has two unbeatable characteristics. One is that for the first time in history it relates ordinary people far away from the centers of power, to the famous, to the powerful, to the beautiful. The second unbeatable characteristic is that for most people it is the most attractive, easily available alternative in their own lives.

Q: It kills family life?

GERBNER: Yes and no. It brings the family together. People talk a lot while watching television, too. It reduces the amount of conversation but it also provides most material for most conversation. Most people talk about television. Next to the weather, television is the most common subject. "What did you see on TV last night?" We all do it.

Q: Doesn't this make for a horrifying uniformity?

GERBNER: It could make for a great

standardization. There has been a tendency in that direction. Television is a great cultivator of conventional norms, an instrument of stability and of maintaining the existing social structure.

Q: TV people say they listen very carefully to criticism from viewers. So doesn't the public exert some influence?

GERBNER: What kind of influence? You go to a lousy cafeteria and you can object to some of the food, but that isn't going to get you a new selection. The influence of the TV consumer is the influence of a slave. Every slave can say no. But that is not the same as the influence of a citizen who says, I want a different institution, or I want a totally different way of financing it, I want to have



"The high priests of television protect their privileges," says media expert Gerbner.

all kinds of choices. In our country we are impoverished in our ability to do that.

Q: Do other countries have a better chance?

GERBNER: There are many systems in equally democratic countries in which the facility for a party, a religious or ethnic group to operate its own station is much greater, because the basic allocation and support are distributed in different ways. It's not just given for advertising but for a variety of social goals. So our problem is that although advertising serves many useful and informative purposes, it is too limiting for a total scope of a broad cultural instrument like television. It simply cannot afford to address itself to a variety of aims that are not measured by the ability of a businessman to sell this or that product.

Q: What should happen?

GERBNER: Ideally, there should be more awareness that television is not just like any other medium, that it represents a profound transformation in the ways in which we govern ourselves. Let's have more educational programs in the schools, and more reflection in television itself about what television is. Television itself could provide a self-critical, self-analytical forum and thereby raise the level of usefulness to its own audiences, without, in my opinion, losing its commercial usefulness. ■

NATPE cable, foreign turnout grows

By **MAURINE CHRISTOPHER**
and **BOB MARICH**

SAN FRANCISCO—The 17th annual National Assn. of TV Program Executives convention drew nearly 4,000 people here last week for six days of suite-hopping, screening shows for fall and listening to speeches and panel discussions.

More agency programmers and advertisers were on hand than in previous years browsing and shopping, several syndicators said. The turnout also was more international than usual and more studded with representatives from the newer forms of video, especially the cable and satellite industries.

The real action came not during the formal program but in the flashy, prize-laden exhibitors' suites and behind the scenes as distributors, beset by a surge of five-a-week stripping by stations, battled for position. Everyone knew the talk and game categories, in particular, were overloaded. Now observers will wait to see which of hundreds of newcomers will be withdrawn from the market long before the 1980-81 tv season gets under way. Meanwhile, there was some grumbling in the halls over the escalation of prices for renewals on the ongoing syndicated hits.

■ Henry Geller, director of the National Telecommunications & In-

formation Agency, used his luncheon platform to reiterate his contention that cable, just like other program users, should have to negotiate directly with producers before being allowed to

Other NATPE coverage on Pages 10, 86 and 94.

carry their shows—especially from distant superstations.

At the same time he admitted that neither Congress nor the Federal Communications Commission appears to be in the mood to put the NTIA proposal into action. He obviously pleased this mainly telecaster and tv supplier audience by telling them cable was not paying its fair share of programing

costs under the current copyright policy.

Mr. Geller emphasized the importance of technological developments to tv. The government's open skies policy for domestic satellites, he argued, has helped to get the cable industry rolling since it opened the way for Home Box Office to use satellites to transmit a pay schedule. Pending legislation dealing with AT&T and common carrier regulation could be just as significant to tv, he suggested.

■ The trend toward joint ventures involving various conventional tv and new technology interests in the U.S., and American and foreign companies abroad, was pointed up during the interna-

tional panel discussion.

Michael Jay Solomon said 60% of the revenues for his less than two-year-old Telepictures Corp. came from abroad. He spoke of made-for-tv movies produced with money from five different countries, each being in for ownership rights in parts of the world.

Paramount's Bruce Gordon described projects being shot in Japan for NBC and upcoming productions in Germany, while Time-Life's Frank Miller saw hands-across-the-seas co-op deals being sparked by software demands for videodiscs, cassettes and pay cable.

Communications lawyer Fred Cohen predicted there will be still
(Continued on Page 94)

NATPE cable, foreign turnout grows

(Continued from Page 3)

more crossover programing between public tv, pay cable, foreign tv and American commercial tv. But he noted that union concern over residuals was keeping some foreign production from the U.S. video market.

Marie-Christine Grollemund made a straight pitch for the wares of French TV I, which is showing at NATPE for the first time. Several foreign panelists talked about how well they do at exporting tv shows—except to America. The problem, they said, is America's coolness toward anything except English-language programs.

■ Tv programers found that they were rubbing elbows with cable people, who were on hand in large enough numbers to make their presence known.

Most cable execs were from national satellite-distributed services, but some were local cable operators.

Tim Evard, marketing director, Oceanic Cablevision, Honolulu,

came for the first time "to get a feel for cost and availability of programs." Oceanic was shopping for three locally programed pay channels (called "stand alones" by the industry) that it wants to start, Mr. Evard said.

Some exhibitors were "very interested" in making cable tv sales while others were indifferent, although none expressed any concern about losing a commercial tv sale in a market by selling to cable, he added.

Ellen Berland Sachar, senior security analyst at Goldman-Sachs, told an early bird seminar that, although the short-term outlook for the tv business was bright, "increased competition for viewer time from various home video alternatives" will create competitive pressures greater "than anything we have seen until now." As stations "suffer" in this combative environment, Ms. Sachar said, Wall Street investors "can and will react negatively to declining profit margins or reduced earnings growth rates."

Cable stocks outperformed both group broadcasters and networks on Wall Street already, she noted.

"Right or wrong, that gives you some indication of how certain investors, at least, see the future of the broadcasting business," she said. "What with the elections, the Olympics—winter, if not summer—and the recession that never came, 1980 earnings reports will probably not reveal the true extent of the cost escalation being felt already by many of you, and will certainly not document the audience fragmentation likely to be experienced by many of you in the future."

■ A Phil Donahue-hosted second day session on sexy and sexist tv perked up the conventioners, particularly when clips were shown from PBS and "Saturday Night." But there was an underlying note of seriousness as members of the audience compared notes on viewer response to today's more candid treatment of hitherto verboten sex problems and experiences.

An ad agency man said his clients were being deluged with letters protesting the content of shows long before they went on the air and that such mail was on the increase. Herminio Traviesas, NBC's longtime chief censor, agreed that the sometimes organized write-in campaigns were on the rise and said, "I'm very concerned."

University of Pennsylvania researcher George Gerbner felt that shows like "Charlie's Angels" and "Three's Company" merely reflect the changes in the public's attitudes toward male-female relationships. He was more critical of the sexism of commercial tv, where only one out of three performers is female despite their proportion in the population.

■ The issue of sponsored vs. sustaining religion shows provided one of the most thought-provoking panels. Tv evangelist Rex Humbard and Jim Reed of the Christian Broadcasting Network argued for their right to buy time for their own programs.

Rev. Humbard, who after the session said he spends about \$27,000,000 annually to televise the "Rex Humbard Hour" to half the world, argued that the so-called electronic church will not replace the local church any more than nationally televised sports will replace local sports. He left the

impression that he buys time (with funds raised from viewers and supporters) because it would not otherwise be available. He told ADVERTISING AGE that his organization reports on financing and funding to its board but does not make this report available publicly.

Presenting the case for the other side of the argument—that religion should be programed by the stations as a part of their responsibility to the community—were Ralph Jennings, United Church of Christ; William Ford, National Council of Churches, and Rev. Ellwood Keiser, Paulist Productions.

Pointing out that 92% of the religious programing on tv now is paid for, compared to 8% in sustaining time, Rev. Keiser suggested that station managers search their hearts and stand up to stockholders who might like them to get a part of those religious ad dollars. "Tell them that running religion free is a part of the rent you pay for using the public's airwaves," he advised. #



This couponed newspaper ad supports tv as Keebler Co., Elmhurst, Ill., rolls out its butter pretzel line—Knots, Braids and Nibblers. The line tested in four markets (AA, Feb. 26, '79). Leo Burnett Co. handles.

sought, lightly, to dispel their twin image as "two snarling dragons striding the cliffs of Dover." In fact, he said, "Two kinder, gentler people would be difficult to find. All you have to do is make sure that we both get your product."

Halliwell told the producers in the NATPE audience that United Kingdom buyers turned primarily to the U.S. for the 14% of their schedules open to foreign product, and said what he wanted was "the glamorous hokum we need for our ratings—we make our own prestige." Continuing on that theme, he said that "what we want from you are your *Incredible Hulks* and your *Beverly Hillbillies*."

Fred Cohen, of Fred Cohen Associates, Washington, who represents a number of foreign production companies in the U.S., remarked that the Scandinavian countries were producing some of the finest children's programming available, but said it had to be repackaged by American television companies before being broadcast here. He recommended a flexible approach to the marketplace, allowing Americans to re-narrate and adapt, but said that U.S. broadcasters must be willing to take some risks to get the process going.

Donahue panel: TV is MOR on sex

NATPE session concludes that the medium is neither too far ahead or behind in treating it

"Television is more sexist than prude," said George Gerbner of the University of Pennsylvania's Annenberg School of Communications last week. The medium "sets a norm that is or becomes acceptable to most, and it brings other viewers up or down to that level."

Gerbner, on a NATPE panel, "Sex and the Single Station," revealed some of the findings of a new study of sexual portrayal

and attitudes on television.

He said that his research has indicated that the presentation of a broad range of sexual subjects—from homosexuality to extramarital relationships—has increased on television. But the medium is neither leading nor following the changing mores of the nation; it is, he said, finding a middle ground of acceptability that is well behind that of younger, well educated and affluent viewers but well ahead of older, poorer and less educated portions of the society.

"The young, better educated, more affluent groups tend to favor liberalization while the older viewers and those with more limited means and cultural opportunities are the most apprehensive of changes in traditional norms... Television seems to be at the center of current mainstream sexual morality," he said.

But Gerbner did take issue with the "male-dominated" way in which sex is portrayed on television. Television, he said repeatedly, is a sexist institution that shows personal relationships that tend to elevate men and put down women.

While the "networks are doing an excellent job of finding what is acceptable" to most of their viewers, Gerbner said, they fail to be liberal enough for some or conservative enough for others. Television, then, fails to satisfy the liberal element and tends to reinforce the prejudices and stereotypes of the conservatives.

"Our research shows that the more television most people watch, the more sexist their views are," he said.

Gerbner was one of five on the NATPE panel conducted by Phil Donahue in the style of one of his talk-shows. Sharing the stage with the professor were Ann and Ellis Marcus, Hollywood producers; Chloe Aaron of the Public Broadcasting Service, and Herminio Traviesas of NBC-TV. Donahue solicited numerous comments from the NATPE delegates in the audience.

Traviesas, who heads his network's



Is there sex after sign-on? Seated are the panelists who participated in Tuesday's "Sex and the Single Station" discussion (l to r): Producers Ann and Ellis Marcus; Chloe Aaron, Public Broadcasting Service; Herminio Traviesas, NBC-TV New York, and George Gerbner, The Annenberg School of Communications, University of Pennsylvania. Standing are Neil Goldberg, legal assistant to FCC Commissioner Tyrone Brown, who served as the session discussant in the commissioner's absence; talk-show host Phil Donahue, moderator of the panel, and panel producer Richard Thrall, Multimedia Broadcasting.

PM
MAGAZINE

No.1
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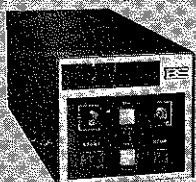
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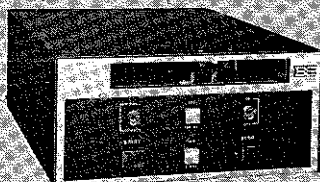
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standards and practices department, said that it was his experience that the audience still has a tendency to react negatively to certain types of visual material. Commenting on a scene from PBS's *I, Claudius* in which a female character was shown from the back nude, Traviesas said it would not be seen on NBC. He also expressed doubts about the propriety of airing the current theatrical release, "10."

Comments from the audience ranged widely. One delegate from Corpus Christi, Tex., said that 60% of his audience was opposed to or disturbed by sex on television. But another delegate from Milwaukee said, "I don't think I get five letters a month" on the subject.

Donahue then asked the audience to signal their problems on the subject. Asked whether sex on television was a major problem, the response indicated that for most of those in the ballroom it is not.

"Most people feel sex and the single station is a minor problem," Donahue concluded.

The pride of NATPE

Iris awards go to local productions; special honors to Klein, Zworykin

In the early days of NATPE, one of the principal criteria for choosing the "person of the year" was whether or not he or she would agree to show up to accept the award. Those days are long gone—but that didn't mean the recipient (whose identity was kept secret until the last minute) would make it. Carol Burnett, weather-bound in Los Angeles, didn't.

It was only the last in a series of weather-related difficulties that plagued last week's NATPE conference in San Francisco—and that still failed to dim the conference's spirit. The Iris awards themselves, grown too large to be handled in the convention hotel, were given out at a star-studded ceremony in the city's Masonic Hall, with Hal Linden (*Barney Miller*) as master of ceremonies and Ben Vereen (*Tenspeed and Brown Shoe*) as the main attraction.

In addition to the programing Irises, a special award went to Lew Klein, executive vice president of Gateway Communications and a past president of NATPE, for his "tireless contributions to local programing," and to Eastman Kodak "on its 100th birthday with gratitude for its enormous and vital contributions to the growth and beauty of the television medium." Eastman sponsored the opening session's slide show and maintained the delegate lounge throughout the week.

Another special Iris was presented to Vladimir Zworykin, inventor of the icoroscope tube, at a Thursday morning panel on "Television 1990." Zworykin, the subject of a BROADCASTING "Profile" Jan. 1, at 90 continues to serve as a consultant to RCA.

This year's Iris winners (with the

FEB 28 1960

By Helen

Elderly View Tv The Most, Reports Annenberg Study

Adults over the age of 55 see more tv daily than any other seg of the population, concludes a symposium of articles in the latest Journal of Communication, a quarterly publication of The Annenberg School of Communications at the University of Pennsylvania.

In two of the articles, detailing the roles of the elderly in ads, it's claimed that "the scarcity of the elderly in magazine ads suggests that they are not considered to play a major role in the consumer society"; and the elderly generally view commercials in a favorable way even though the minority who find the commercials "never" useful is a strong minority.

A content analysis of the elderly as characters in daytime serials found the "older adults were portrayed as more emotionally stable and as physically healthier than younger characters." A finding of another study is the more the aged are exposed to tv, "the more likely they are to watch fantasy content and to watch for escape."

"Growing Older: Perceptions And Representations" groups seven views of the elderly and the media in the Journal of Communications issue. Included is a summary of the previously reported "Aging With Television" study done by the Annenberg staff.

MAR APR 1980

B. J. Lee

Editors' Notebook

Confirming the Stereotypes

In the fantasy world of television, men outnumber women three-to-one; more than half the population is between 25 and 45; older people, blacks, and other minorities are almost invisible (if visible, they are in trouble); and children comprise less than two percent of the population. Women are usually under 30 and outstandingly attractive. Women who manage to survive much beyond age 30 become suddenly old. Most older men turn into comic characters; some become stubborn, foolish, or eccentric.

Younger men run the world—doing the important work and solving the problems. Women devote themselves to romance, marriage, and the family. They are not very bright and frequently need to be rescued by male characters—even when facing household chores.

Those are some of the findings of a 10-year study titled "Women and Minorities in Television Drama," recently published by the Screen Actors Guild in cooperation with the Annenberg School of Communications at the University of Pennsylvania. Researched by George Gerbner and Nancy Signorelli, the study confirms women performers' suspicions that they are underrepresented in television drama and thus deprived of jobs, and that television viewing reinforces a white male bias.

The study demonstrates that people, particularly children, who spend large blocks of time watching television, tend, not surprisingly, to believe television's stereotypes. They are much more likely to hold sexist attitudes and prejudices than people who do not watch.

The white-male-oriented bias of television also makes it more difficult for women who choose acting or other media work as their profession to make a living. Kathleen Nolan, president of the Screen Actors Guild (SAG), recently noted that of the more than 20,000 women members of the guild, only about 400 earned more than \$10,000 at their craft in 1978, the last year for which figures are available. Women have fewer opportunities for work in television drama than men, and when cast, are given less satisfying, lower-paid roles.

The Screen Actors Guild has made a number of proposals in hopes of easing the long-term discrimination against women and minorities in television casting and hiring. They quote the affirmative

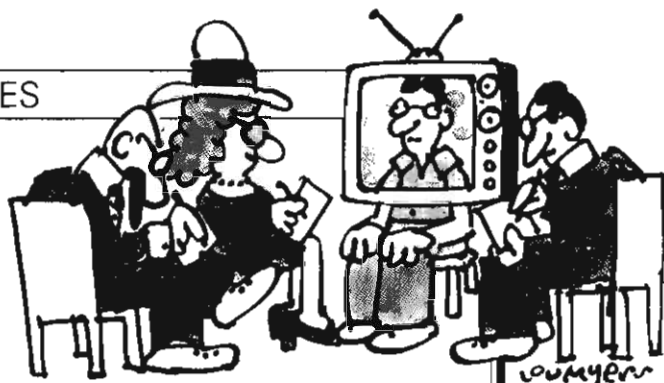
action section of the SAG contract with television producers: "where the race or sex of a character is not predetermined by the script, women and minorities should be given equal consideration." As Kathleen Nolan says, "Unfortunately most casting directors still see the words 'doctor,' 'lawyer,' or 'government official' and read 'white male.'"

The study, "Women and Minorities in Television Drama," is available on request from the Screen Actors Guild, AFL-CIO, 7750 Sunset Blvd., Los Angeles, CA 90046.

SURVEYS AND STUDIES

The TV Census

By DICK FRIEDMAN



Since 1980 is a Census year, it's only appropriate that communications researchers are engaged in a census of their own—a demographic analysis of the "television population." Like the U.S. Census takers who knock on your door, these researchers are amassing raw data—age, sex, race, occupation, marital status—on their subjects: the characters who appear on prime-time and weekend-daytime programs. Their goal is twofold: first, to point up any under- or over-representation on TV of various facets of American life; and, second, to ask how much television affects our views.

Some of the most important recent studies have analyzed sample weeks during the period stretching from 1969 through the 1978-79 television season. Among the reports are: a study on aging on television by a team headed by Dr. George Gerbner at the Annenberg School of Communications at the University of Pennsylvania; a study by Gerbner and Dr. Nancy Signorielli on women and minorities in television drama; a study by Signorielli on occupations portrayed on television; a study by a team headed by Michigan State's Dr. Bradley Greenberg, to appear in an upcoming issue of the *Journal of Broadcasting*, summarizing the results of a three-season demographic count of TV characters; and a study by Greenberg and Pilar Baptista-Fernandez on the portrayal (or lack of it) of Hispanics on television.

To arrive at their results, the researchers do a content analysis. Quite simply, they watch videotapes of programs and, when a character appears on-screen, they mark down his or her characteristics. (Often, of course, they must infer a characteristic such as age by appearance and actions, ignoring the actor's or actress's real-life attributes.)

All the researchers are quick to concede that the population characteristics in the television world need not match

those of the real world, that the requirements of drama and entertainment almost inherently dictate differences. But in these reports, the comparisons between the TV population and its real-life counterpart are decidedly invidious. And there are no data yet available from this season that, when tabulated, might alter the census. The following is a summary of some of the most general conclusions.

Sex. Though in the real world women slightly outnumber men, on TV there are almost three times as many males as females. And the women on TV, writes Greenberg, "are primarily young and pretty and are overrepresented in lower social economic status [sic] and jobs."

Marital Status and Family Life. Seventy-six percent of adult Americans are married. But on TV, notes Signorielli, only about one third of the adult major characters are presented as married. Family life is represented as important for 59 percent of the women, but for only 38 percent of the men.

Age. Here, TV truly deviates from the real world. As Gerbner and Signorielli report, "Only 27 percent of the real population, but more than half of the prime-time population, is between 25 and 45. Characters under 19 number one third of the real population, but make up only one tenth of the fictional population. Characters over 65 comprise 11 percent of the real population, but make up 2.2 percent of the fictional population." Mature and aging women, the studies agree, are infrequent on television. And to break that glamorous 25-to-45 segment down even further: a third of all women you see on TV are in the 25-to-35 age bracket, and almost a third of all the men are in the 35-to-44 age bracket (Gerbner calls this "the age of TV authority" for males). Finally, says Gerbner, there is "a relative abundance of younger women for older men, but no such abundance of younger men for older women."

Race. Minorities are generally under-represented, glaringly so in the case of Hispanics. Greenberg and Baptista-Fernandez' study says that in three seasons only 1.5 percent of the characters could be identified as Hispanic—compared to 9 percent of the U.S. population.

What about blacks? By the mid-Seventies, according to Greenberg, the proportion of blacks on TV seemed to have reached a plateau equal to their population share of 10 percent. However, he adds, more than one third of the under-20 age group is likely to be black.

Occupations. As even the most casual TV-watcher knows, work on television differs from real life. Especially overrepresented on TV, says Signorielli, are private detectives, police and judges, followed by doctors and lawyers. Especially underrepresented are blue-collar jobs, particularly labor and craft workers. If you're counting, in an average week of prime time you see 10 doctors, four nurses, five lawyers, two judges, 37 policemen, two scientists and three teachers, with the latter two occupations underrepresented relative to U.S. professionals.

What does it all mean? Is the message of TV, extrapolated from this census, "sexism and ageism," as Gerbner and Signorielli assert? Possibly. For instance, it may be, as Gerbner says, that "heavy viewers are more likely [than light viewers] to believe that the elderly are disappearing" because relatively few old people are shown on TV (and those portrayed usually are depicted unfavorably). But he also reports in his study on women and minorities a somewhat curious result: analysis indicates that "for those groups who are generally less sexist... television viewing cultivates a more sexist view of the world. For the groups who are initially more sexist, television viewing may be a somewhat enlightening experience." So at least one message of the TV census, then, seems to be that the orientations of the characters watching the screen are as important as those of the characters on it. ■

March 1980

Panelist Scores TV Sex As Too Male-Dominated.

Notes for a Monday Morning: The presentation of sexual subject matter has increased on TV, but the medium is neither leading nor following the changing mores of the country, according to George Gerbner of the University of Pennsylvania's Annenberg School of Communications.

Speaking as a panelist during the recent convention of program executives in San Francisco, Gerbner said the medium is finding a middle ground of acceptability, well behind that of the younger, well-educated and affluent viewers, but well ahead of the older, poorer and less-educated viewer.

"Television seems to be at the center of current mainstream sexual morality," he said.

However, he scored the medium for presenting sex in a "male-dominated way ... that shows personal relationships that tend to elevate men and put down women."

TV, he said, fails to satisfy the liberal element and tends to reinforce the prejudices and stereotypes of the conservatives.

"Our research shows," he said, "that the more television most people watch, the more sexist their views are."

Not to Worry: Whatever happens about the Moscow Olympics, Robert Mulholland, president of the NBC TV Network, assured affiliates "we will not be dark during those two weeks; nor will we be programming junk."

He added that contractual and insurance commitments prevented any expansion on this statement.

Sizzler Promised: On June 30 NBC will launch what it describes as a "sizzling" spinoff of "Another World," titled "Texas," in the 3-4 p.m. time slot.

Emcee Announced: Robin Ward will be the host for the revived "To Tell the Truth" prime time access series to be carried here by Channel 53. Unlike the original network show, this syndicated version will not have regular panelists.

Pittsburgh Swiss?: Mark Thompson, a Penn Hills native, is a member of the "Swiss" mime troupe, Mummenshanz, scheduled to appear on tomorrow night's premiere of NBC's "The Big Show." The all-star lineup for the special two-hour debut of this new one-hour series, that gets under way at 9 o'clock, includes "WKRP's" Loni Anderson, Steve Allen, Graham Chapman, Steve Martin, Dionne Warwick, Peggy Fleming and Russian ballet defector Alexander Godunov.

Mark's mother, Mrs. Jack Thompson, says he is now touring South America with the mime group.

On the Air

By Win Fanning



Change of Command: Alan Serena has been named station manager at WIXZ, the local NBC Radio affiliate. A graduate of West Virginia University, he joined the station in 1974 and has most recently been local sales manager.

Staff Communicators: Five Pittsburgh women in communications will participate in a panel discussion on Tuesday, March 18 at 3 p.m. in Chatham College's Eddy Theater on the Shadyside campus.

This is the third annual event in the Women in Communications series sponsored by the Post-Gazette — and the first to feature a panel discussion.

Those to be introduced by Chatham president Alberta Arthurs are: Cathy Milton, Channel 4 reporter and co-host of "A.M. Pittsburgh"; Marlynn Singleton, Channel 2 reporter and weekend anchorwoman; Diane Sutter, general manager of WPEZ Radio; Dinah Daniels, public relations director for the Pittsburgh Symphony Society; and Woodene Merriman, editor of the Post-Gazette Better Living pages.

The discussion is open to the public without charge.

Boyhood Recalled: "Roots" author Alex Haley's boyhood experiences will be dramatized in "Palmer's Town, U.S.A.," a movie pilot for TV series on CBS, to air within the next couple of months. The film will be followed by six consecutive one-hour episodes. Haley and Norman Lear are co-executive producers.

In Father's Footsteps: Pamela Poirier, Sidney's daughter, makes her acting debut in tomorrow afternoon's "Special Treat" play, "The House at 12 Rose Street," on NBC at 4-5 o'clock. She will play the daughter of a black family that moves into an all-white neighborhood.

Want to Be a Ham?: Another local ham radio club is offering an introductory course into this fascinating hobby. This time it is the Beaver Valley Amateur Radio Association in Beaver, Beaver County. The free 10-week course, leading to a novice license, begins tonight at 7 o'clock at the Police Center in Beaver. For more information about the two-hour sessions call Cary Mohrbacher, 843-9546.

MAR 4 1980

8/2/80

Pennsylvania People

By The Associated Press

Q. Will Susquehanna Township's Kathryn Dowling really be playing opposite Richard Burton in the movies?

A. Not quite. She has a supporting role in the movie, "Tristan and Isolt," starring Burton. But in the forthcoming film, "House of God," a hospital satire-comedy, she gets the starring nod.

In "Tristan and Isolt," Kathryn — the daughter of Dauphin County Court Judge John C. Dowling — plays a girl from Brittany who finds Tristan unconscious, takes him home and falls in love while nursing him to health. Tristan is played by Nicholas Clay. Burton plays King Mark, who takes Tristan away from his love.

Kathryn, a 1975 Rider graduate who attended the Juillard School in N.Y.C. for three years, enjoyed the experience of acting on the same set with Burton. "I had no scenes with him, but I would watch him. I found him to be, at a distance, a very professional and hard-working actor," she said.

Q. How does University of Pennsylvania media expert, Dr. George Gerbner, define American's relationship to their television sets?

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professor and five colleagues have chronicled the collision of television and reality. Dr. Gerbner doesn't claim to be a television reformer, only a supplier of facts and data.

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By the time a child can speak, let alone read, he will have absorbed many thousands of hours of vivid impressions, moving images...characters, says Dr. Gerbner. The end result?

"When a child is six or seven, he has integrated into the framework of knowledge very strong stereotypical, conventional notions of our sex roles, age roles, race roles and occupations."

Q. Conrail is constantly racking up big losses. Does the railroad stand a chance of surviving?

A. Conrail Chairman Edward G. Jordan says the railroad could be making an annual profit by the mid-1980's or it could collapse. The key is deregulation of the railroad industry, allowing Conrail to set its own rates.

Jordan, whose background wasn't railroads but corporate management, has headed Conrail since its creation in 1976 from six bankrupt northeast railroads.

Have a question? Write Pennsylvania People, Associated Press, P.O. Box 7784, Philadelphia, Pa. 19101

this pattern represent a stable negative symbiosis between the 'law-abiding citizen' and the 'crook,' in which the former identifies emotionally with the anti-social activities of the latter—and then denies the identification by demanding that criminals be more harshly punished?" Some of the replies:

- ▶ *Dr. Richard A. Ball (sociologist and criminologist)*—"There is certainly a clear preoccupation with crime and criminals. When you add that, historically, some of our greatest heroes have been criminals, then it seems to me that there are a series of projections operating here that may, in turn, require 'compensations' of some kind. Moreover, projections of that kind tend to be highly dramatized. They emanate from a deeper level of awareness—what some call the 'unconscious'—and emerge in the form of highly dramatized symbolic imagery. This amounts to an *overdramatization* of the actual criminal act. Thus, the simple drive to 'punish' the criminal is intensified by the resulting overreaction." *Contact address: Dept. of Sociology and Anthropology, West Virginia University, Morgantown, WV 26506.*
- ▶ *Larry Constantine (family therapist)*—"There does seem to me to be an established feedback mechanism between the news media, the audience, and the criminal justice system, whereby they reinforce each other. In much the same way, the prison system 'maintains' criminality: when some crimes go down, and the cells threaten to empty, new crimes are invented or emphasized in order to take up the slack. And in my own observations I've noted that parents who are the most violently repressive toward 'deviant elements'—certain forms of sexual acting-out—are those with comparable acts in their own background that they felt tremendously guilty about; while those doing the same things today feel no guilt about them. For the TV viewer, there is certainly a double-edged 'kick': first, identification with deviance and the 'underdog'; then, righteous indignation." *Contact address: 22 Bullette Road, Acton, MA 01720.*
- ▶ *Dr. George Gerbner (communications and media studies)*—"Instruction in criminality seems to be one price of enlisting citizens in the enforcement of the law. You can't really *socialize* people with respect to various types of criminality without (1) giving them some information about criminal life and (2) adding to their insecurities. In effect, therefore, you take on the role of a criminal so that you can enact the role of a law-abiding person. One side-effect of this kind of publicity: when you announce that a criminal is abroad, and describe his characteristics, you are also terrorizing anyone who resembles him—as demonstrated recently at this university, when publicity in the campus newspaper about a series of rapes saw to it that those approximating the rapist's description were afraid to go out on the street." *Contact address: Annenberg School of Communications, University of Pennsylvania, Philadelphia, PA 19104.*



NEWS

ROUNDUP



The Federation for American Immigration Reform has lost its suit—filed in the Federal District Court for the District of Columbia—challenging the Census Bureau for planning to include illegal aliens in its 1980 count. The three-judge panel was unanimous in ruling that plaintiffs lacked legal "standing" because they would not personally suffer damage if illegal aliens were included in the figures used to allot Congressional seats. But the Court left open the possibility of considering a suit on the apportionment issue after the 1980 count has been completed. FAIR has filed appeals with both the Appeals Court and the Supreme Court ...

In Cincinnati, the U.S. Court of Appeals for the Sixth

Circuit has unanimously overturned a ruling by a lower court which found it unconstitutional to distribute contraceptives to minors without informing their parents ...

From 1924 to 1972, the State of Virginia routinely sterilized thousands of mentally retarded persons, prostitutes, petty criminals and maladjusted children under a law—still on the books—which was aimed at social "misfits." The law was upheld by the Virginia Supreme Court and, in 1927, by the U.S. Supreme Court. Nationwide publicity resulted from the discovery that one woman, who may not in fact be mentally retarded, was sterilized at the Lynchburg Training School and Hospital—after being told she was undergoing an ap-



PA. PEOPLE — Dr. George Gerbner, top, and Edward G. Jordan are Pennsylvania People. (AP Laserphoto)

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Jordan, whose background wasn't railroads but corporate management, has headed Conrail since its creation in 1976 from six bankrupt northeast railroads.

"We (Conrail) have advocated the basic, total and complete deregulation of the industry and a complete return to the free market," said Jordan in a recently-published interview.

Conrail's future may lie in coal cars, says Jordan. The U.S. has the world's largest identified coal reserves and rail has been the most practical way to ship it. In the next five years, Jordan said Conrail could possibly up its coal business 50 to 100 percent.

Have a question? Write Pennsylvania People, Associated Press, P.O. Box 7784, Philadelphia, Pa. 19101

MAR 19 1980

PRIME TIME

Older Actors Often Elude 'Body Count'

By CY BRICKFIELD

Among the many reviews praising "Skag," there was a particularly interesting one in which the critic confided that he had one quibbling complaint to make about the otherwise excellent NBC series. While he could easily accept Karl Malden as the 56-year-old Pittsburgh steelworker, he was convinced that Piper Laurie is too young to be playing his 44-year-old wife.

Intrigued by the critic's comment, I consulted the current Information Please Almanac to discover that Piper Laurie is actually 48 and that, although he recently told a Washington newspaper reporter that he's 60, Malden is really 66. So much for the great myths about looking one's age, and about the tendency of women to lie about their age more than men!

Of course, appearances can frequently be deceiving, and it is that consideration which makes me wonder about the wisdom of using what are known as body counts in researching how older people are portrayed on TV. Perhaps the most prominent proponents of this approach are George Gerbner and Nancy Signorielli of the University of Pennsylvania's Annenberg School of Communications, who recently completed studies demonstrating that women and older people are grossly underrepresented in TV dramas and comedies.

In the study regarding aging, which was funded by a \$200,000 grant from the Administration on Aging, the Annenberg researchers charge that "characters over 65, who comprise about 11 percent of the real population, make up 2.3 percent of the fictional population. The average viewer sees well over 300 speaking characters a week in prime time. Only seven are over 65."

When TV programming does include older people, the study notes that they "are more likely to be cast as comic characters, to be treated with disrespect and to be portrayed as stubborn, eccentric or foolish."

To reach these conclusions, Ms. Signorielli and Gerbner — or, more likely, their assistants — watched tapes of 1,365 television programs which had been broadcast between 1969 and 1978. To determine the composition of a program's cast, they simply counted the number of men, women, children and older persons in major and minor roles.

Since they were interested primarily in the number of people appearing in a program — rather than what these people said or did — they were literally counting bodies. Ironically, this is the same way that most TV rating systems work, counting only the number of people watching a program and paying no attention at all to their impressions of — or opinions about — what

they were watching.

Body counting can work fairly well in differentiating between the sexes where crucial differences are usually quite obvious, but it runs into problems in delineating age, especially old age. Since body counts are based principally upon TV images and the researchers' subjective interpretation of those images, it can become extremely difficult to draw an accurate line between illusion and reality.

During the last few years of *The Streets of San Francisco*, Karl Malden was in his early 60s playing a police detective presumably in his early-to-mid 50s. For the purposes of a body count, at which age should Malden's character be classified?

At the same time, the Annenberg researchers did not watch every program on network TV — nor did they view every episode of the series in-

cluded in their survey. Instead, their viewing was limited to a single week of prime evening programming during the fall of each year plus that week's Saturday and Sunday offerings between 8 a.m. and 2 p.m.

Network officials have already pointed out that the Annenberg study excludes daytime serial dramas in which women — and sometimes older people — are better represented. And, since the researchers' samplings were taken only during the fall, they ignore the offerings of TV's so-called second season and overlook the made-for-TV movies and mini-series which are becoming increasingly prevalent.

It is in these latter areas of TV programming that we are finally beginning to see the most significant improvement in both the presence and portrayal of older people.

For better or worse

Dallas Morning News
3/27/80

Cable means greater quantity, not higher quality

This is the fifth in a 6-part series on cable television.

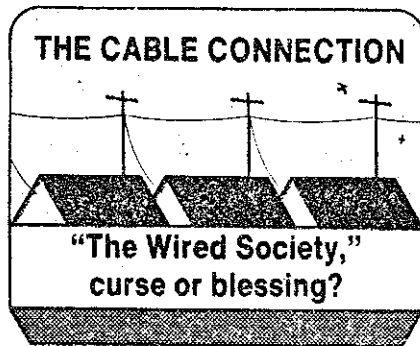
By LLOYD GROVE

If you believe former network executive Michael Dann, cable television will sweep American society like the Industrial Revolution.

But if you prefer George Gerbner, dean of the University of Pennsylvania's prestigious Annenberg School of Communications, the changes will be few and far between.

Is cable television the harbinger of a new Age of Enlightenment?

Hoopla notwithstanding, some experts believe cable technology holds all the promise of the push-top beer can. And even cable's most ardent evangelists concede that it holds at least as much potential for ill as it does for good.



Cable certainly means more television — but not necessarily better television.

"Out where we live," says cable enthusiast Nicholas Johnson, a former member of the Federal Communications Commission, "we pay to have the garbage taken away, not

hauled in. What the technology does is affected only to a modest degree by the technology itself. Much more relevant is who owns it and who controls it."

Gerbner, an expert on mass communications and society, says, "A whole mythology has grown up around cable television, and the mythology is largely irrelevant. A new technology never solves or changes social problems, it merely extends and intensifies them."

Dann, former chief programmer for NBC and CBS, now is one of America's premier cable TV consultants.

"The advent of the 'wired society' and the fulfillment of the 'cable society' is not like going from the propeller to the jet," says Dann, a consultant.

See CABLE on Page 6A.

Continued from Page 1A.

ant for Warner Amex Cable Corp., one of the companies bidding for the Dallas franchise. "It's more like going from the horse and buggy to the combustion engine."

At least everyone can agree that the once-moribund cable TV industry, bound and gagged by the FCC for more than a decade, is poised for an unprecedented explosion now that federal restrictions are being lifted.

In January 1980, the U.S. Department of Commerce estimates, about 16.4 million American households subscribed to cable TV. Industry analyst Paul Kagan predicts that by 1985, that figure will have more than doubled — to 35.6 million households.

Then it will be only a matter of time before there is a hormone-enhanced chicken for every pot and 60 cable channels for every tube.

An unprecedented diversity of programming, from Polish cooking to numismatics, is the most basic service that cable technology will offer immediately — arguably threatening the nationwide pre-eminence of the major television networks and, more probably, that of their affiliate stations in local markets.

"IT LOOKS like the networks are headed for the sunset, anyway," says Rep. Lionel Van Deerlin of California, a powerful cable advocate as chairman of the House Subcommittee on Communications, which has been pressing for near-total deregulation of the commercial broadcast industry.

"People often mistake the sunset for the sunrise — when they're at sea," says Richard Sonnenfeldt, NBC's executive vice president for operations and technical services.

"All analogies are dangerous," Sonnenfeldt says, "but the situation, I think, is analogous to the transportation industry. Go back 100 years, and the railroads were the backbone of

American transportation. Today, despite the automobile and the jet plane, the railroads still carry the freight."

Despite the proliferation of cable TV, Sonnenfeldt says, Americans currently watch 3.5 million hours per week of cable-originated programming and 15 billion hours of traditional commercial programming.

"The networks are the railroads of this country's television industry,"

fulfilled right on schedule," *New York Times* television reporter Les Brown said in a recent article.

"Instant voting is the device of a dictatorship," says Hungarian-born Gerbner of the darker possibilities of Qube-like cable. "The majority would vote according to the way a particular issue is presented to them. If you can control the issue, you can control the vote."

"You must remember that most of what will come into the home will have very little to do with commercial broadcasting as we know it. The cable companies of the future are not involved in a new version of *Mork and Mindy*.— Cable consultant Michael Dann

Sonnenfeldt says. "They will continue to carry the freight."

BUT DIVERSE programming is the least of what the cable technology will offer, experts say.

The 2-way interactive cable, which permits households to send as well as receive electric signals, inevitably will introduce shopping and banking by TV, public opinion polling by push-button (a hallmark of Warner Amex's experimental Qube operation in Columbus, Ohio), the proliferation of electronic home security systems (already the cable industry's biggest area of growth, Kagan says) — and a host of disturbing questions about individual privacy and the development and implementation of public policy.

"George Orwell's prophecy of an advanced electronic society by 1984, in which the television set may watch as well as be watched, could be

Former CBS newsman Daniel Schorr, who recently signed with Atlanta cable entrepreneur Ted Turner as anchorman for Turner's planned all-news cable network, finds the concerns for privacy compelling.

"WITH WARNER'S Qube system, you can punch up a detailed profile of the subscribers on the main computer — their political opinions and what they're watching," says Schorr, whose work for CBS prompted the Nixon administration to order an FBI investigation into his personal life. "Potentially, you could do it. But I don't think it will happen. I think the industry is fully aware of the privacy issue."

And social theoretician Alvin Toffler, in his new book, *The Third Wave*, brands cable TV as a major contributor to the unavoidable disintegration of the American nuclear family.

"If we really want to restore the nuclear family to its former dominance," Toffler writes, we should "ban the increasingly de-massified media, beginning with cable television and cassette, but not overlooking local and regional magazines. Nuclear families work best where there is national consensus on information and values, not in a society based on high diversity."

Michael Dann says he appreciates such concerns.

"Sure, there are pitfalls and problems," Dann says. "But one of the problems with commercial television is that it has had no effect on people, it merely pacifies people. After 25 years in the programming departments of NBC and CBS, you might say I'm largely responsible for that. But I'm an eternal optimist: I believe we will have better television through the cable."

But the "wired society," as Dann envisions it, goes much further.

"YOU MUST remember that most of what will come into the home will have very little to do with commercial broadcasting as we know it," Dann says. "The cable companies of the future are not involved in a new version of *Mork and Mindy*."

"You must think of it as a new utility in the home — like a water faucet. You use water from the faucet to water your lawn, to put into your bourbon or to take a shower. And in the same way, cable will have the capacity to perform a million different functions."

Gerbner of the Annenberg School does not disagree. As far as he is concerned, a public utility — a monopolistic one at that — is precisely what cable will become. And what looks at first like diversity, Gerbner says, is in fact as monolithic as any network.

"The ability to choose does not necessarily widen the range of choices," Gerbner says. "It may even



Alvin Toffler ... advocates banning cable television.



Daniel Schorr ... concerned with privacy issue.

narrow the range of choices, as in the case of people whose tastes are not very diversified. If they can locate preferred programs more often, they're going to watch them more often. If they're nuts about westerns, and there's a channel that shows 18 hours of westerns every day, they're going to watch 18 hours of westerns."

"ARE THE most selective viewers going to find a richer fare on cable TV than they now do? I doubt it," Gerbner says.

"There's less money to be made out of each segment of the market than out of the entire market," Gerbner says. "So why not maximize that money by producing programs that appeal to the many? If a producer for cable faces a choice at any given moment of putting on an opera or a standard comedy with wide appeal, what will he do? You need a very broad market to afford to pro-

vide for minority tastes. Fragmentation does not work for diversity."

The problem with cable evangelists who tout diversity and 2-way communication, Gerbner says, is that they are not being realistic.

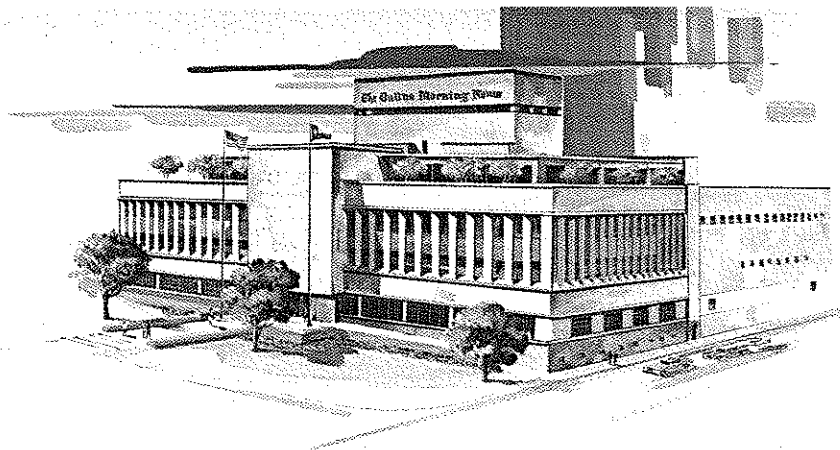
"Blue-sky" thinking still pervades the sales pitch, but there's historical precedent for this," he says. "When electricity was first introduced, everyone said it would give people the ultimate in democracy and power over their lives. It merely created the world's biggest monopoly. The same for the telephone. That created the 2nd-biggest monopoly."

"Now, the capitalization of the cable industry is getting very concentrated in only a few hands. It's really just an extended idea for the telephone — kind of like one big conference call."

Friday: What's next for Dallas?

TEXAS' LEADING NEWSPAPER

The Dallas Morning News



March 27, 1980

Dear Dean Gerbner:

Thanks for your help with my article (enclosed). Enjoyed talking with you.

Yours cordially,

Lloyd Grove
Lloyd Grove

SPRING 1980

By Keller

ACTORS GUILD RAPS TV ROLES FOR WOMEN, MINORITIES

White males continue to dominate television drama in numbers that are disproportionate to their actual representation in the population, while women, minorities, young people, and the elderly are underrepresented, according to a study conducted for the Screen Actors Guild.

"Women and Minorities in Television Drama, 1969-1978," conducted by George Gerbner and Nancy Signorielli of the Annenberg School of Communications at the University of Pennsylvania, indicates that television viewing among many groups of people has reinforced traditional and sexist views of the world. The report, released last fall, traced women and minority representation in 1,365 dramatic programs.

When the researchers looked at television roles, they found that among women characters, marriage, romance, and family were primary concerns. Although women and nonwhites are not presented as evil or inept, said the report, they had limited opportunities to play serious, important roles.

Television drama also overrepresents professionals (especially medical and legal), and police and criminals, but underrepresents clerical, sales, and blue-collar workers. The report noted that the largest real-life professional occupation of women is that of teaching, but that on prime-time television, 59 percent of teachers are men and only 41 percent are women.

The study "confirms in academic terms what we, as actors, have long surmised," said Kathleen Nolan, president of the Screen Actors Guild. "The world of television is skewed through the underrepresentation of minorities, and especially women, to the detriment of both actor and audience, a situation that Screen Actors Guild finds unacceptable."

BROOKLYN, N.Y.
TABLET
(NEW YORK CITY MARKET AREA)
TEL. 623-3635

APR 19 1980

By Keller

TV Adds to Stereotype Images

A TEN-YEAR STUDY of television programs and viewers shows that the more television people watch, the more "sexist" and distorted becomes their view of women and minorities in society.

The study by researchers at the University of Pennsylvania's Annenberg School of Communications traced women and minorities on TV in a sample of 1,335 network programs with 16,000 characters from 1969 to 1978.

Men were found to outnumber women three to one. Some 68 percent of all prime time characters were white males in 1969 and 62 percent were white males in 1978. Racial minorities, children and old people were underrepresented too.

The study showed that the more viewers watched television, the higher they scored on a sexism index, and the more likely they were to see most minorities, children and older characters as members of inferior cultural ghettos.

Casting in TV drama reflects status, income, and power, the researchers concluded. They stressed that

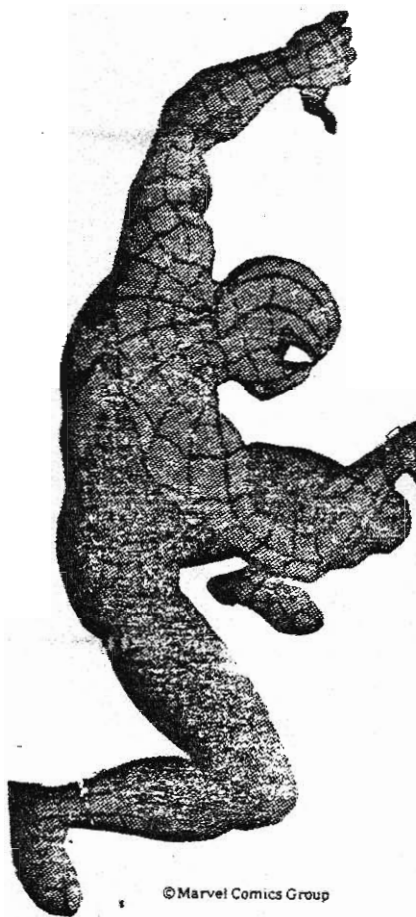
faithful proportional representation of reality is not necessarily the aim of the drama.

"The important question is not so much whether there are deviations from reality but what kind, with what justification, and with what consequences for thinking and action," said George Gerbner, professor of communications and dean of the Annenberg School.

Minorities, besides being fewer in number, are defined in TV drama as having less than their proportionate share of values and resources. Hispanics were found to be the most underrepresented minorities. Orientals numbered more than their proportionate share.

Meanwhile, a resolution deploring stereotypes on television and reaffirming actions calling for strict gun control was enacted by the General Assembly of the Christian Church (Disciples of Christ) meeting in St. Louis. It assailed the situation in which women and racial minorities are given a high number of "immature, demeaning and comical" roles in dramatic TV.

The Research on TV: A Disturbing Picture



© Marvel Comics Group

Average Hours of TV Viewing by Children Per Week		
	Age Group	
	2-5	6-11
Mon.-Fri.	7:00 A.M.-10:00 A.M.	2.85
	10:00 A.M.-1:00 P.M.	2.21
	1:00 P.M.-4:30 P.M.	2.84
	4:30 P.M.-7:30 P.M.	5.36
Sat.	7:00 A.M.-1:00 P.M.	2.53
	1:00 P.M.-4:30 P.M.	.48
	4:30 P.M.-7:30 P.M.	.69
Sun.	7:00 A.M.-1:00 P.M.	1.41
	1:00 P.M.-4:30 P.M.	.34
	4:30 P.M.-7:30 P.M.	.74
	4:30 P.M.-7:00 P.M.	.52
Mon.-Sun.	7:30 P.M.-8:00 P.M.	1.41
	8:00 P.M.-11:00 P.M.	5.44
	11:00 P.M.-11:30 P.M.	.14
	11:30 P.M.-1:00 A.M.	.14
	1:00 A.M.-7:00 A.M.	.21
Mon.-Sun. 24-Hour Total		26.79 25.48

Source: A.C. Nielsen Co./Nielsen Television Index

© Warner Brothers Television



By KATE MOODY

THEIR biggest enemy, many teachers say, is never present in the classroom, has no control over budgets or labor policies and is the parent of no child. It is the television set in the pupil's home.

Like concerned teachers, many physicians say children who are heavy television viewers are the worst students — aggressive, easily distracted and lacking in imagination and reading ability. These observations are often backed up by research.

"I can spot the heavy TV viewers right away," said Alison Stopford, a kindergarten teacher for 20 years, first in Britain and now at the Central School in Mamaroneck, N. Y. "They are usually the children whose play is copied from TV superheroes — the ones you see standing on top of the tables with towels or aprons tied around their necks as capes like Batman has. They do a lot of aimless running around, punching and shouting. The heavy viewers are often the ones who can't sit still and listen to a story without squirming and interrupting incessantly. But if I put on a film they will sit motionless and stare at it."

How many of these heavy viewers are there? Studies at the Annenberg School of Communications at the University of Pennsylvania compared behavior and attitudes of heavy viewers, those who generally watch six or more hours a day, with light viewers, who watch less than two hours a day. While these studies offer insights into the effects on extreme viewers, the vast majority of American children approach the "heavy" level in their "normal" habitual viewing patterns. According to the A. C. Nielsen Company, the typical child spends three to four hours a day watching television.

The most comprehensive study to date is the Surgeon General committee's report on television and social behavior, commissioned by the Federal Government at a cost of \$8 million and published in 1972. The report presented data on many social effects of television, including whether viewing television and film violence encouraged the use of violence as a means of solving problems in real life.

Each of the experts on the committee, after reviewing hundreds of published papers, testified that viewing television violence made children more willing to hurt people and more aggressive in their play and in their methods of resolving conflict situations.

One of those experts, Dr. Joseph T. Klapper, director of the Office of Social Research for CBS, argues that "the jury is still out" on the issue. Noting in an interview that there had been a considerable number of studies since the Surgeon General's report, he said: "With all the research and discussion, there is one statement on which all would agree: that some kinds of TV

violence has some kinds of adverse effects on some children and adults under some circumstances."

Anecdotal evidence from parents and teachers tends to confirm that all the bumping, zapping, zonking, chasing, squashing, shooting and punching has some effect. Teachers observed that students bring the images of television aggressiveness to school and that the video values and tough language get recycled in the playground: "Oh yeah? So? Who cares? Dummy! Dingbat!"

Philip A. Harding, a member of Dr. Klapper's staff at CBS, expressed about anecdotal reports. "I don't think the effects of television can be validly defined purely on the basis of anecdotal reports," he said. "I would feel as a researcher that this simply underlines the need for empirical research findings to document either alleged socially desirable or socially undesirable effects of television."

On the matter of heavy and light television viewers, he said: "It is not sufficient simply to compare persons who watch relatively more TV with persons who watch relatively less and then to infer that any differences in behavior or attitude are therefore attributable to television. One has to know a good deal more about the ways in which the so-called heavy-viewing children differ from the light viewers."

In one of the Annenberg studies, when schoolchildren were asked, "How often is it all right to hit someone you are mad at?" the heavy viewers were more likely than the light viewers to respond that it was almost always all right. In another survey, by the Foundation for Child Development, in New York, heavy-viewing children tended to be more fearful of the world and more apt to have bad dreams.

Statistical evidence is also beginning to show how the use of various media affect the imagination and thinking process.

Researchers in Harvard's "Project Zero" concluded that how a person received information made a difference in how the brain could use it. In one study, they aimed at discovering the differences in learning when children watched a story on television or had that story's content read aloud to them from a children's book. Laurene Merriamoff, in her substudy, used a book called "The Three Robbers" by Tomi Ungerer and a television version of the same story that had been specially produced to be "identical" to the print story. Equivalent groups of youngsters experienced the story, either via print or video.

The children who heard the book read aloud remembered the story language more precisely and tended to integrate their own experience to make inferences. While all the children reached approximately the same conclusions, the television-viewing group rarely went beyond the "picture language," either to pay attention to the

audio portion or to integrate their own real-life experiences with the vicarious television experience. Those who heard the book version paid attention to the words and conjured imaginative inner pictures by drawing on their own experiences. The project director, Howard Gardner, concluded: "Clear differences are attributable to the medium of transmission; and the younger the child, the greater the difference."

For some generations the daily use of print and radio required the person to conjure inner pictures because these media leave the pictorial part of the image incomplete. This process involves making one's own pictures.

By contrast, television delivers the pictures to the viewers who don't have to participate in the inner picture-making activity.

Michael Morgan and Larry Gross, at the Annenberg School of Communications, found that heavy viewing and low reading ability usually go hand in hand, but did not claim that heavy viewing causes poor readers.

Eye movements necessary for reading are inhibited by television viewing. To read, the eyes must first scan the line of print with a left-to-right sweep while the brain connects and decodes symbols across the line; then the process must be repeated, again and again, line after line, until the paragraph is completed.

However, Dr. Edgar Gording, director of the Gording Institute of Developmental Vision, said that "While it is often recognized that eye movements are necessary in order to read, what is not generally realized is that habitual television viewing trains eyes not to move."

"When we see a child who can't read, we first check out how his eyes are moving. Older kids who aren't reading often have faulty eye movements. The first objective is to get those eyes moving, and part of the therapy is to reduce the amount of television viewing."

A study by Prof. Adele Fasick at the University of Toronto showed that the language of children's books consistently offers wider vocabulary as well as more varied and complicated sentence patterns than television does. She found that the predominant sentence form on television is the incomplete sentence.

"Hearing the complicated language of story books, which utilizes most of the syntactic possibilities of English," she said, "may help children to understand and to use the more complicated language they will have to employ in school."

While there is no solid statistical evidence on TV's effect on the attention span of viewers, many educators believe that habitual viewing breaks perception into bits and reduces the ability to remain engaged in one subject or sustain attention to one topic for any length of time.

Indeed, television's most successful techniques — quick cuts, short segments, fast action — condition the



brain to change, but not to continuity of thought. If there is not enough flash-and-dash on one station, the viewer flips to another and further interrupts any continuity of thinking.

Psychologists and educators report anecdotally that the "television environment" and habitual viewing interfere with many children's ability to pay attention or persist in classroom activities.

Drs. Dorothy and Jerome Singer, co-directors of the Yale Family Television Research and Consultation Center in New Haven, said: "No sane parent would present a child with a fire engine, snatch it away in 30 seconds, replace it with a set of blocks, snatch that away 30 seconds later, replace the blocks with clay, and then replace the clay with a toy car. Yet in effect, a young child receives that kind of experience when he or she watches American television."

According to the late Dr. Dorothy H. Cohen, professor of early childhood development at the Bank Street College of Education, "Children whose lives are a kaleidoscope of changing figures and inconsistent responses — for whom things and people disappear and fail to reappear with frequency, or children whose environment is heavily dominated by the frantic pace and speed of television — are children likely to be easily distracted. For them, focusing and paying attention are a strain."

However, Dr. Edward Palmer, vice president for Research at the Children's Television Workshop, doesn't concur in this thinking. "There are no measures of attention span. I wish we had a good definition of attention span, and some measures and data indicating that there had been changes due to TV, because then we'd know what to do."

Television has been found to expand children's world view by showing them the moon, the floor of the sea — or "Sesame Street," where they will see people of many racial and ethnic backgrounds playing together and cooperating.

Yet, schools are destined to deal with the effects of heavy and habitual television viewing by young children whose preschool level of vicarious experience is higher than ever before and whose skills and perceptions may be shifting as a result.

Kate Moody is a consultant on television and education and author of "Growing Up on Television," to be published in June



washington beat / BY STANLEY E. COHEN

Trying to tune in public tv views

WASHINGTON—The date for the White House Conference on Families is rapidly approaching. So it is hardly surprising that the latest preparations included a session where the experts focused primarily on the impact of television.

Expert consultants were here to discuss background papers, that are supposed to shape the discussions on a multitude of subjects, including media. Their prognosis for tv certainly would have started the adrenalin flowing if it had been heard in Las Vegas, where the top brass of the tv industry were assembling for their annual meeting.

While broadcasters like their industry to be perceived in terms of improving quality and more realistic values, the White House conference working paper focuses on questionable values enshrined and perpetuated by tv. While industry leaders euphorically anticipate bigger audiences and swelling revenues, the conference experts speculate that a new order is coming.

■ The dominant figure providing the working paper for the White House conference is George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications. The over-all message of his working paper, largely shared by other participants on the media panel, is that tv continues to present an unrealistic picture of life, which leads to profound and often injurious consequences for American society.

These "working paper" seminars were staged as the staff of the White House conference struggled last week to get things on a firm footing, after experiencing dismaying signs of trouble. Their original scenario for the conference had visualized massive "grass roots" participation. Task forces from the conference leadership would venture to the hinterlands so citizens could discuss their interests. Miniconferences at local

levels would explore the whole range of pressures faced by the family and ultimately would elect 2,000 delegates to the White House conference itself. With so much participation, the conference could not be held at the White House or anywhere near it. There would be three separate conferences in June and July. Some delegates would get to Baltimore,

within 30 miles of the White House. Others would have to settle for Minneapolis or Los Angeles.

At first, things had gone according to plan. Hundreds came to tell traveling panels from Washington about the indignities they face. The poor described their encounters with unresponsive bureaucrats administering inflexible laws. Working mothers wondered why America doesn't do more to provide day care for young children. A parade of frustrated witnesses blasted the government for its insensitivity to the convictions of racial, economic and religious groups.

Then, as the miniconventions

began to meet, the plan started to fall apart. Instead of exploring the whole range of problems, miniconferences often became battlegrounds, with single issue partisans maneuvering to gain control.

Within the shadow of the White House, the conference management witnessed an incident in the nearby suburbs where lines of yellow buses arrived on the day of the local miniconference, disgorging disciplined disciples who were there for only one purpose—to elect antiabortionists as delegates to the national conference. Having overwhelmed everyone else and accomplished their mission, they reloaded the buses and left, without participating in the seminars and discussions that were supposed to be the principal business of the day.

■ In Washington, at the seminars on working papers, there was less room for the unscheduled. Now the academicians were in charge. With passion rigidly controlled, they explored scores of well-crafted "papers": Child welfare services, the job and the family, religion and the family, divorce.

In Mr. Gerbner the conference had picked a leader for media discussions whose views have been refined by years of analysis and

study. His working paper dealt only with tv. Asked about other media, he contended that their impact is small by comparison. He insisted that parental control of tv viewing "is wishful thinking." It invites too much conflict. On the other hand, the notion that children are hypnotized by tv is not true, he said. "Children watch most if parents are watching."

He compares the role of tv in its present form with the role of religion in the era before the industrial revolution. In preindustrial revolution days, religion was the sole authority on values in a world where communities were isolated from each other. Tv has become the sole authority of values for multitudes of people because it dominates all other forms of conversation, cultivating the mainstream concept of family life, Mr. Gerbner said.

During the industrial revolution, the invention of the printing press weakened the authority of religion by providing a diversity of models on which people could base values, Mr. Gerbner pointed out. Now the day may be coming when the electronic equivalent of the printing press will permit the diversity needed to loosen the impact of tv on popular values.

■ As examples of tv's impact, he reported that adolescents who watch more tv express greater desire to marry earlier, have children earlier and have more children. While tv has changed, it is still sexist, with women largely in dependent roles. Its new openness on sex is an improvement accepted by audiences. "It would be better if tv achieved a sense of equity and justice," Mr. Gerbner said.

The panel speculated about why tv isn't "better." Topper Carew, one of the few blacks among top level producers, believes that the whites who dominate programing and production decisions are incapable of understanding the attitudes of the world beyond their own environment.

■ Larry Gross, a Gerbner associate at the Annenberg School, offered a supporting view. Many who are in positions of power are children of immigrants, who took their idealized visions of American life directly from New York's east side to Hollywood, without experiencing the real world of middle America.

ADVERTISING AGE/Chicago, Ill

Susan Green, from the children's tv project of the Federal Communications Commission, reviewed research that suggests that children's programs were most diversified in the 1950s. "As the system gets more profitable," she lamented, "the stakes get higher. As the stakes get higher, it is more difficult to serve a minority audience."

Mr. Gerbner is hopeful the new technology—satellites, cable, etc.—will introduce a new set of conditions. By broadening the financial base, he believes they will lead to a diversity of program choices that will be the modern equivalent of the book culture.

If the tv industry representatives were monitoring the session, they remained discreetly silent. Perhaps they prefer to save their strength for the laymen who will soon be meeting in Baltimore, Minneapolis and Los Angeles. #

El George Gerbner

HA7 4-22 - 80

ANNENBERG PROFESSOR OPPOSED TO TELEVISION IN COURTROOMS

TO: CITY DESKS, TELEVISION WRITERS

CONTACT: JAN SNYDER OF THE UNIVERSITY OF PENNSYLVANIA, 215/243-8721

PHILADELPHIA--DR. GEORGE GERBNER, KNOWN FOR HIS MEDIA RESEARCH IN SEVERAL IMPORTANT AREAS, HAS MADE A CASE AGAINST OF THE USE OF TELEVISION IN AMERICAN COURTROOMS.

IN AN ARTICLE, "TRIAL BY TELEVISION: ARE WE AT THE POINT OF NO RETURN?" GERBNER, A PROFESSOR AT THE UNIVERSITY OF PENNSYLVANIA'S ANNENBERG SCHOOL OF COMMUNICATIONS, CALLED TUESDAY (APRIL 22) FOR AN IMMEDIATE MORATORIUM ON TELEVISIONING TRIALS.

"TELEVISION RESHAPES THE WAY WE PERCEIVE REALITY," HE SAID. "BEFORE WE ALLOW TV IN EVEN ONE MORE COURTROOM, WE MUST KNOW MORE ABOUT ITS EFFECTS ON TRIALS AND ON OUR IMAGE OF JUSTICE."

THE ARTICLE APPEARS IN THE APRIL ISSUE OF THE JOURNAL OF THE AMERICAN JUDICATURE SOCIETY. COPIES ARE AVAILABLE BY CONTACTING THE UNIVERSITY OF PENNSYLVANIA NEWS BUREAU.

"THE ONLY ISSUE," ACCORDING TO GERBNER, "IS WHETHER THE ADDITION OF VIDEO SPECTACLE TO THE ALREADY EXISTING PRESS AND BROADCAST COVERAGE OF TRIALS WILL REDUCE OR INCREASE THE RISK OF PREJUDICE AND WHETHER IT WILL CORRECT OR FURTHER EXTEND THE VIEWERS' ALREADY DISTORTED IMAGE OF THE COURT.

"THE QUESTION IS WHETHER THE JUDICIARY SHOULD BE ENLISTED TO ADD FURTHER CREDIBILITY TO MEDIA MYTHOLOGY. A REVIEW OF RESEARCH ON THE IMPACT OF TELEVISION ON AMERICAN INSTITUTIONS SHOWS THAT IT HAS RESHAPED POLITICS, CHANGED THE NATURE OF SPORTS AND BUSINESS, TRANSFORMED FAMILY LIFE AND THE SOCIALIZATION OF CHILDREN, AND

AFFECTED PUBLIC SECURITY AND THE ENFORCEMENT OF LAWS.

"NEITHER HISTORY NOR EXISTING RESEARCH SUPPORT THE CONTENTION THAT TELEVISION COVERAGE OF COURTS WOULD ENHANCE FAIRNESS, PROTECT FREEDOM, INCREASE PUBLIC UNDERSTANDING OR PROMOTE NEEDED COURT REFORM," HE SAID.

GERBNER SAID THE "DRAWING POWER" OF THE WATERGATE IMPEACHMENT HEARINGS AND THE LORE OF SENSATIONAL TRIALS LED TO MEDIA PRESSURE TO OPEN THE COURTS TO CAMERAS.

IN THE ARTICLE, HE REFERS TO THE TELEVISED TRIALS OF RONNY ZAMORA, A JUVENILE CHARGED WITH ROBBERY AND MURDER, AND THEODORE BUNDY, CHARGED WITH THE MULTIPLE MURDERS AND RAPE OF COLLEGE WOMEN IN THAT STATE.

"IT COST ABC AN ESTIMATED \$2 MILLION TO FIELD THE CREW AND CARRY THE EVENT (THE BUNDY TRIAL), A GOOD INVESTMENT BY PROGRAM COST AND RATING STANDARDS."

ULTIMATELY, GERBNER SAID, WE MUST PREVENT TELEVISION FROM "REMAKING OUR SYSTEM OF JUSTICE IN ITS OWN IMAGE."

"THE DEBATE OVER CAMERAS IN THE COURTS MAY BE OUR LAST OPPORTUNITY TO CONSIDER THE EVIDENCE ALREADY AVAILABLE ON THE INFLUENCE OF TELEVISION ON PUBLIC IMAGES OF LAW AND THE COURTS, AND TO HALT THE RUSH TOWARD TELEVISED TRIALS UNTIL WE CAN TAKE A FRESH LOOK AT THE PROBLEM."

EDITORS: THIS MAY BE OF INTEREST TO YOU SINCE THE U.S. SUPREME COURT HAS AGREED TO DECIDE WHETHER TELEVISIONING OF CRIMINAL TRIALS VIOLATES A DEFENDANT'S CONSTITUTIONAL RIGHTS.

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HOLLYWOOD, L. A., CAL.
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APR 23 1960

By Heller

Stereotyping Of Elderly Subject Of House Panel

Washington, April 22 — The issue of stereotyping of the aged in television and motion pictures will again be grist for the House Select Committee on Aging's mill, this time in public hearings in Los Angeles Saturday.

The panel, chaired by Rep. Claude Pepper (D.-Fla.), will update the issue since the last time it surveyed the scene in hearings two years ago.

Several Coast actors and production personnel will testify, including Jack Albertson, Buddy Ebsen, director Martin Brest, producers Gene Reynolds and Danny Arnold, and writers Merritt Malloy and Fay Kanin.

Latest study on stereotyping of elderly, from U. of Pennsylvania professor George Gerbner, will be unveiled at the gabs. clude a 50-story skyscraper.

It's 11:30. And Heeeeere's Justice.

By George Gerbner

PHILADELPHIA — Now that the United States Supreme Court has agreed to decide whether televising trials may deny a defendant's constitutional right to a fair trial, it is time to call a moratorium on trials by television until the issues are fully explored.

Most of the public seems unaware that television is moving into the courtroom. This movement seems to fly in the face of the known risks of prejudice, the certainty of endless litigation, a prior Supreme Court decision opposing TV in the courtroom, resistance in Federal courts to televised proceedings, and an American Bar Association vote last year to uphold its opposition to cameras in the courtroom.

Freedom of the press is not the issue. Journalists, both broadcast and print, are free to cover most trials, and cameras would not change any of the current limitations on such coverage. The only issue is the addition of actual sight and sound to coverage. We must ask: What price would justice have to pay for plugging courtrooms into a system geared to ratings?

Many states have already let cameras into state courtrooms without serious investigation of the effects that televised trials have on the administration of justice, and, equally important, on the image of justice held by viewers, who ultimately shape our system of justice.

We can infer such effects from research here at the University of Pennsylvania and from investigations of other social scientists.

Typical viewers of prime-time and weekend daytime TV see an average of 30 police officers, seven lawyers and three judges every week. What do they learn? Most action revolves around demonstrations of justice and power. Violence, the stock dramatic device of such demonstrations, provides the quickest lesson on who should get away with what against whom.

Two-thirds of all major dramatic characters are involved in violence. When women and minorities are involved, they are more likely to be victims than victimizers, and they are generally underrepresented and devalued in many ways.

Television characters are the targets of crime about 10 times as often as people in the real world. Nearly 41 percent of all TV crimes are murders. A disproportionate number of victims are whites. (In the real world, property crimes are most common and a disproportionate number of victims

are blacks.) Television policemen observe suspect's rights in about 2 in every 10 cases.

Our research found that exposure to TV cultivates a heightened sense of living in a mean, violent world. Individuals who watch more TV than others in their same age, sex and socio-economic groups tend to exhibit a consistently higher degree of insecurity, mistrust and quest for protection. All in all, TV viewing appears to cultivate relatively anxious and hardline attitudes among viewers of most types, particularly the young.

But if real trials are telecast, won't we get more accurate portrayals? No. Once in the courtroom, TV controls the message. Selected courtrooms become program-originating locations, transporting the sights and sounds of real courtrooms into millions of homes conditioned to a Perry Mason ritual of courtroom and crime drama. Trials will be picked and edited to fit and confirm that ritual.

A trial must proceed as independently as possible from conventional moral pressures and popular clamor. Televising trials can only erode judges' ability to do justice in each case. It would do nothing to ensure greater fairness that existing news-media scrutiny could not do. We may be on the verge of drifting into a major institutional transformation while assuming that we are only making a few public-spirited adjustments.

Television is not neutral. It presents a coherent world of images and messages serving its own institutional interests. Plugging courtrooms into the TV system can make them appendages of that system. Once televised trials attract a large national following, the process will be irresistible, cumulative and probably irreversible.

Neither history nor research support the contention that television coverage of courts would enhance fairness, protect freedom, increase public understanding and promote needed court reform. Indeed, the evidence suggests the opposite. We need independent investigation, not self-serving demonstrations and uncontrolled "experiments." Only an immediate moratorium on televising trials can give us the time and the opportunity we need for responsible action.

*George Gerbner is professor of communications and dean of the University of Pennsylvania's Annenberg School of Communications. This is adapted from an article in the April issue of *Judicature* magazine.*

VARIETY
NEW YORK, N.Y.
W. 46,000

APR 23 1980

[Handwritten signature]

Set House Quiz In L.A. On The Stereotyping Of Elderly In TV and Films

FRONT PAGE

Washington, April 22.

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(Continued on page 84)

ducers Gene Reynolds and Danny Arnold, and writers Merritt Malloy and Fay Kanin.

Latest study on stereotyping of elderly, from U. of Pennsylvania Prof. George Gerbner, will be unveiled at the gabs. Hearings will be held at the Dorothy Chandler Pavilion, in Los Angeles.

DAILY VARIETY
HOLLYWOOD, L. A., CAL
D. 13,500

APR 25 1980

By [unclear]

SAG Delegation To Testify At House Hearing On Aging

Lee Strasberg, Jack Albertson and Buddy Ebsen — all past 70 — will be part of a Screen Actors Guild delegation testifying tomorrow during House Select Committee on the Aging hearing on role of elderly in the media.

Rep. Claude Pepper, (D-Fla.), will preside over session beginning 9:30 a.m. at Dorothy Chandler Pavilion.

Treatment of elderly performers and stereotypes in portrayal of older persons will be discussed in testimony by SAG members Norma Connolly, Nancy Kulp, Janet MacLachlan and Anne Seymour.

Connolly chairs the SAG Women's Conference Committee.

The Guild has expressed increasing concern in recent years over problems confronting performers as they grow older. Increasing recourse to cosmetic surgery has been reported, and has been deplored as obeisance to a media and casting obsession with youth.

The panel plans to make public a new study by George Gerbner of the University of Pennsylvania's Annenberg School of Communications on the image of older persons on tv.

HOLLYWOOD REPORTER
HOLLYWOOD, CALIF.
D. 11.000

APR 25 1980

E. J. Ebsen

SAG congressional report on elderly

Representatives of the Screen Actors Guild, AFL-CIO, will testify on the role of the elderly in the media at a hearing before the House Senate Committee on Aging, April 26, 9:30 a.m. at the Dorothy Chandler Pavilion. Congressman Claude D. Pepper will preside.

SAG board members Norma Connolly, Nancy Kulp, Janet MacLachlan and Anne Seymour will present views of how the elderly are treated by the media, both as actors and as characters.

Other Guild members slated to testify are Lee Strasberg, Jack Albertson and Buddy Ebsen, all in their 70s. The Select Committee will include release of a new study by Dr. George Gerbner of the University of Pennsylvania Annenberg School of Communications on the portrayal of older people on television.

Bumbling, senile old fools — last of Hollywood stereotypes?

TV, films reinforce age prejudice, say congressman, performers

By Jeff Young
Herald Examiner staff writer

Too often the movies and television depict the elderly as stumbling, bumbling, senile old fools, objects of derision, robbing them of dignity and self-respect, according to the chairman of the House Select Committee on Aging.

"Negative characterizations of the aged of America as unemployable, senile, infirm, myopic, deaf, constipated, toothless, asexual and generally worthless provide younger people with poor role models.

"Our testimony today shows that the more people, and especially young people, watch TV, the more they tend to perceive old people in generally negative and unfavorable terms," said Rep. Claude Pepper, D-Fla., at a hearing held in Los Angeles yesterday. The only other committee member present was Robert Dornan, R-Santa Monica.

Pepper, himself 79, convened the hearing to investigate Hollywood's portrayal of the elderly. Appearing as witnesses were some of the entertainment world's elderly citizens.

Lee Strasberg, the 79-year-old star of "Going in Style," told committee members that "art mirrors society." "Our society emphasizes youth and the media emphasizes stereotypes. We downgrade the young as well as the old."

Strasberg said he believes art can only change people on a one-to-one basis. "After a screening of a TV movie I made, 'The Last Tenant,' a young girl came up to me who had seen it with her grandfather," recalled the world-famous acting coach, whose performing career began at 70. "She told me that she finally understood what he was going through."

Jack Albertson, an Oscar winner in 1968 for "The Subject Was Roses" and recipient of an Emmy for the long-running series "Chico and the Man," hoped that through the "images we project on film and TV we can help to improve the attitudes of children toward their elderly parents."



Lee Strasberg
"Art mirrors society."

Albertson, a slender, spry man in his 70s, disclosed that he had turned down a number of scripts because he believed they were demeaning to the elderly. "But the greatest problem facing us," added the former vaudeville hooper, "is apathy."

Another witness, Nancy Kulp, better known as Miss Hathaway on "The Beverly Hillbillies," said: "We find that the older woman, 40 plus, the body no longer beautiful, the face no longer unlined, becomes part of a vanishing breed in American television."

"In fact," she added, "Hillbillies" was canceled because the network

felt our audience was too old."

Anne Seymour, a silver-haired actress whose career started in 1928, said, "According to my own informal count there are only some 23 men and 14 women actors over 65 working with any kind of regularity."

The committee also heard testimony based on a 10-year study in part concerned with television's portrayals of the aged, as well as viewers' responses to such portrayals.

In the exhaustive study compiled at the University of Pennsylvania's Annenberg School of Communications and reported by Dr. George Gerbner, the world of the television viewer was analyzed.

"The average viewer of evening, prime time, television drama will see about 300 characters a week," said Gerbner, "and of these only seven will be 65 or older, five men and two women, only one will play a leading role and that one will be a man."

The Annenberg School's report continued, Gerbner said, by reporting that "in the world of prime time television drama men outnumber women about three to one. White male authority figures in their 30s and 40s are represented twice as often as their actual percentage in American society."

Responding to the charges were two independent producers: Danny Arnold of "Barney Miller" and Gene Reynolds of "Lou Grant" and "M*A*S*H." Both contended that their hands were tied by network policies.

"Demographics is all the networks care about," explained Arnold. "We had real problems selling them on 'Barney Miller.' They thought they were getting a police show but we gave them an off-beat comedy. And when all the characters were between 35 and 60 years old, the outcry was enormous. You see, that is not the group the advertisers want to reach."

"But I really don't know how to make things better," Arnold concluded. "This business is a constant struggle between commerce and art. The other side is always concerned with the cost per thousand viewers."

Seniors sick of being depicted as senile, old fools

By TOM HARRIGAN

LOS ANGELES (AP) — Complaints that the elderly are under-represented on television and in the movies and examples of how the public gets an unflattering picture of senior citizens were presented at a congressional hearing here yesterday.

"Too often the elderly are depicted as stumbling, bumbling, senile old fools," said the Rep. Claude Pepper, D-Fla., chairman of the Select Committee on Aging.

The committee conducted its hearing in a small upstairs room of the Dorothy Chandler Pavilion where Hollywood's "Oscar" Awards are held each year.

Senior citizens and actors Jack Albertson and Lee Strasberg were among those presenting testimony — along with a University of Pennsylvania professor who has directed a 10-

year study of the way age groups are seen by about 90 million Americans who watch television on an average night.

Dr. George Gerbner's report said "age distribution in the television world follows the curve of consumer expenditures rather than actual population figures: white males in the prime of their lives are over-represented while both young people and old people are relatively ignored."

Strasberg, 79, said that there are some excellent film and TV works about older people, but far more are needed. The longtime head of the Actors Studio, Strasberg waited until he was 70 to make his film debut in "The Godfather-Part II."

The actor recalled that when he appeared in a television film "The Last Tenant" many people came up to him and said they gained a better un-

derstanding of elderly people from watching it.

"That was like my father, my grandfather . . . You looked like my father," Strasberg said he was told by younger people. "One girl about 15 years old said she watched the program in the same room with her grandfather, and she told me, 'For the

starred on television in "Chico and The Man" and the recent short-lived "Grandpa Goes to Washington."

He said that "through the images we project on film and TV, we can help to improve the attitudes of children toward their elderly parents, so that seniors are no longer relegated to retirement homes or 'sun cities.'"

House panel hears complaints of bias in movies, TV, commercials

first time I realized what he was going through."

"She said she came close to her grandfather. She realized what it was all about for him."

Albertson, an Oscar winner as best supporting actor in 1968 during a 45-year career in stage, films and TV,

"We can show active, involved, healthy human beings contributing to the daily life of their communities and thereby change the image of the older American from 'bumbling, senile, useless and isolated,'" Albertson said.

Along with movies and commer-

cials, television drama and comedies are also populated to a great degree by the affluent and young, the hearing was told.

"The average viewer of evening (prime time) television drama will see about 300 characters in an average week," said the study report presented by Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. "Only seven will be age 65 or older, only one will play a leading role and that character will probably be a man."

The study said that white, male authority figures in their 30s and 40s are represented in prime time twice as often as their actual percentage in American society. Men in their early 20s are outnumbered by women of the same age — but in upper age groups the number of women characters falls

to one-fourth and one-fifth the number of men.

Prime time roles for young people are only one-third of reality in the general population. And the report said TV representation for the elderly amounts to 2.2 percent — one-fifth of their 11 percent share of U.S. population.

"The more people, and especially young people, watch television, the more they tend to perceive old people in generally negative and unfavorable terms," Gerbner said, discussing a study of people's attitudes.

The study said television's violent image, which averaged five incidents per hour in prime time and 18 per hour in weekend morning "children's" programming, "cultivates in viewers a sense of anxiety, insecurity and mistrust, a feeling of living in a mean and dangerous world."

APR 28 1980

By John

Actor calls for visible elderly

The elderly are seen too seldom on television and the movies, and when they appear, they are depicted as "stumbling, bumbling, senile old fools," according to testimony at a congressional hearing this weekend in Los Angeles.

Actor Lee Strasberg was among those testifying, as was a professor who directed a 10-year study of how various age groups are represented.

Dr. George Gerbner said age groups are represented in proportion to their spending power, rather

than their share of the population.

"White males in the prime of their lives are over-represented while both young people and old people are relatively ignored," said Gerbner, of the University of Pennsylvania.

"The average viewer of evening television drama will see about 300 characters in an average week," said the study. "Only seven will be age 65 or older, only one will play a leading role and that character will probably be a man."

APR 28 1980

A half-hour with Redd Foxx as buffoonish Fred Sanford on NBC should convince you that growing old on TV is no picnic. A farce is more like it.

Even more persuasive evidence is available in the latest research from the University of Pennsylvania's Annenberg School of Communications, which has been studying TV's portrayal of women and minorities for more than a decade.

See related story on Page 9.

In a special report for the U.S. House of Representatives Select Committee on Aging, the Annenberg researchers conclude that not only does aging on TV continue to be a pretty unappealing business, but the elderly and the very young are grossly underrepresented on the tube in comparison with their actual numbers.

It follows, of course, that out of sight, out of mind.

The report was released Saturday at a Select Committee hearing here on elderly stereotyping in TV and movies.

The Annenberg findings are based on annual sample-week surveys of prime-time entertainment programs (no specific shows are identified) and weekend daytime programs for children. Viewer reactions and attitudes also were measured.

The report is part of an ongoing research project, and rather than revealing anything startlingly new, it instead reinforces previous Annen-

HOWARD ROSENBERG TALES THE TUBE TELLS ON AGING

berg findings about TV's elderly. It appears their status has changed little during the past decade.

Some disagree, however, and feel the Annenberg researchers are on the wrong track. "We need another viewpoint," said a Los Angeles activist with close ties to the elderly in the entertainment industry. "It's time

INSIDE CALENDAR

FILM: Film Clips by Charles Schreger. Page 2.

JAZZ: Jack De Johnette by Leonard Feather. Page 4.

OPERA: UCLA Opera's "The Consul" by Lewis Segal. Page 3.

TELEVISION: Today's programming. Page 6.

"Police Story" by Cecil Smith. Page 7.

"All God's Children," "The Sullivans" and "Three Appeals" by James Brown. Page 7.

Lee Margulies. Page 10.

to speak more about unemployment of elderly actors and actresses rather than their portrayal. I think there's been a marked improvement in the portrayal of elderly in the last two and a half years."

Still, the Annenberg research shows the level of elderly "underrepresentation" relatively unchanged in the last 10 years. Age-wise, in fact, characters on TV have a middle-aged bulge and generally mirror the buying public most sought by advertisers.

Television, "unlike the real world, but much like the world of consumer spending, bulges in the middle years of life," the report said.

Only seven of 300 speaking characters in a typical week of prime time are over 65 years old, according to the report. In the real world, it adds, 33 of the 300 would be over 65.

The percentage of TV elderly is even smaller on weekend children's shows. No wonder, the researchers note about TV watching, that "heavy viewers believe significantly more than light viewers that old people are a vanishing breed." In actual fact, they are increasing.

Numbers are only part of the Annenberg research message, however. Old is seldom gold for anyone on TV, but clearly, TV men are less tarnished by age than women. Or as the report says, women "age" faster than men.

This is one case where TV both reflects and perpetuates a societal prejudice, this time age discrimination against women.

Please Turn to Page 9--

FILES ON AGING

Continued from First Page

For according to the researchers, male major TV characters of all ages outnumber women three to one (in reality, both sexes are roughly equal in number). They say most TV men are aged 35-44, women 25-38.

We're told in the report, "There is an abundance of younger women for older men (on TV), but no such abundance of younger men for women." The message here, of course, is that older women are less attractive than older men. "Television," says the report, "perpetuates an inequitable and unfair—if conventional—pattern."

For both sexes, however, the researchers found that more older characters than younger characters are portrayed as "eccentric or foolish." And—are you listening, Fred Sanford?—nonwhite older men are especially likely to be depicted as comic.

It follows, then, that "more older characters are treated with disrespect" than younger characters.

So?

So, the researchers conclude, the more viewers—particularly young viewers—watch TV the more "they tend to perceive old people in generally negative and unfavorable terms."

The research message may not be new, but it demands repeating until TV executives begin listening . . . and caring.

on annual sample-week

APR 29 1980

E. J. Keller

Survey: Tv Dramatic Accent Is On Youth

Television drama survey in 1979 by researchers at the U. of Pennsylvania's Annenberg School of Communications concludes that of the about 300 characters seen by primetime viewers in an average week, only seven will be age 65 or older, only one will play a leading role, and that this lead character role will be a man.

According to results released last weekend, about 2% of all dramatic characters are 65 or older even though 11% of the U.S. population is in that age category.

Study is based on annual monitoring of web tv drama and surveys of viewer conceptions of aging.

APR 29 1980

By [signature]

AS 'FOOLS,' PANEL TOLD

How TV Pictures The Elderly

By TOM HARRIGAN

LOS ANGELES (AP) — Complaints that the elderly are underrepresented on television and in the movies and examples of how the public gets an unflattering picture of senior citizens were presented at a congressional hearing here last weekend.

"Too often, the elderly are depicted as stumbling, bumbling, senile old fools," said the Rep. Claude Pepper, D-Fla., chairman of the Select Committee on Aging.

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"That was like my father, my grandfather . . . You looked like my father," Strasberg said he was told by younger people. "One girl about 15 years old said she watched the program in the same room with her grandfather, and she told me, 'For the first time I realized what he was going through.'"

"She said she became close to her grandfather. She realized what it was all about for him."

Strasberg said it was interesting to him that many of the films he has appeared in were "written and directed by young people — they are looking for subjects that are off the beaten track but also interesting."

Albertson, an Oscar winner as best supporting actor in 1968 during a 45-year career in stage, films and TV, starred on television in "Chico and The Man" and the recent short-lived "Grandpa Goes to Washington."

He said that "through the images we project on film and TV, we can help to improve the attitudes of children toward their elderly parents; so that seniors are no longer relegated to retirement homes or 'sun cities.'"

"We can show active, involved, healthy human beings contributing to the daily life of their communities and thereby change the image of the older American from

'bumbling, senile, useless and isolated,'" Albertson said.

The hearing included the showing of a scene from the recent movie "10." In the scene a small, stooped, elderly woman shuffles into a room to deliver a tea tray — bumping into objects and spilling the tray's contents — before "breaking wind" as she departed.

"It surely wasn't necessary to go to that degree to depict a person as elderly," said Pepper. He said the scene may have been intended to make a statement on the hero's worry of growing old. But as far as Pepper was concerned, the movie gets a "1" rating on a scale of 10.

Also shown was a television commercial with an elderly corporate board chairman placing a phone call, forgetting who he was calling.

Along with movies and commercials, television drama and comedies are also populated to a great degree by the affluent and young, the hearing was told.

"The average viewer of evening (prime time) television drama will see about 300 characters in an average week," said the study report presented by Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania. "Only seven will be age 65 or older, only one will play a leading role and that character will probably be a man."

The study said that white, male authority figures in their 30s and 40s are represented in prime time twice as often as their actual percentage in American society. Men in their early 20s are outnumbered by women of the same age — but in upper age groups the number of women characters falls to one-fourth and one-fifth the number of men.

Prime-time roles for young people are only one-third of reality in the general population. And the report said TV representation for the elderly amounts to 2.2 percent — just one-fifth of their 11 percent share of U.S. population.

For example, when 600 children of junior high age were asked "at what age does a man (or woman) become elderly or old?" responses of sixth through ninth grades who were so-called heavy viewers averaged 51 years. The answers averaged 57 years for youngsters.

Elderly viewers also get a distorted picture of their own age group from TV shows, the report said. When asked whether "elderly persons are more likely to be victims of violence than any other age group" people over 55 were most likely to agree with the statement, which Gerbner said is sharply different from the facts about victims of violence by age groups.

The study said television's violent image, which averaged five incidents per hour in prime time and 18 per hour in weekend morning "children's" programming, "cultivates in viewers a sense of anxiety, insecurity and mistrust, a feeling of living in a mean and dangerous world." Some senior citizens are "terrorized" — conditioned to believe there is more danger for them than actually exists, Gerbner said.

It's 11:30. And Heeeeere's Justice

By George Gerbner

PHILADELPHIA — Now that the U.S. Supreme Court has agreed to decide whether televising trials may deny a defendant's constitutional right to a fair trial, it is time to call a moratorium on trials by television until the issues are fully explored.

Most of the public seems unaware that television is moving into the courtroom. This movement seems to fly in the face of the known risks of prejudice, the certainty of endless litigation, a prior Supreme Court decision opposing TV in the courtroom, resistance in federal courts to televised proceedings, and an American Bar Association vote last year to uphold its opposition to cameras in the courtroom.

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But if real trials are telecast, won't we get more accurate portrayals? No. Once in the courtroom, TV controls the message. Selected courtrooms become program-originating locations, transporting the sights and sounds of real courtrooms into millions of homes conditioned to a Perry Mason ritual of courtroom and crime drama. Trials will be picked and edited to fit and confirm that ritual.

A trial must proceed as independently as possible from conventional moral pressures and popular clamor. Televising trials can only erode judges' ability to do justice in each case. It would do nothing to ensure greater fairness that existing news-media scrutiny could not do. We may be on the verge of drifting into a major institutional transformation while assuming that we are only making a few public-spirited adjustments.

Television is not neutral. It presents a coherent world of images and messages serving its own institutional interests. Plugging courtrooms into the TV system can make them appendages of that system. Once televised trials attract a large national following, the process will be irresistible, cumulative and probably irreversible.

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George Gerbner is professor of communications and dean of the University of Pennsylvania's Annenberg School of Communications. This is adapted from an article in the April issue of Judicature magazine.